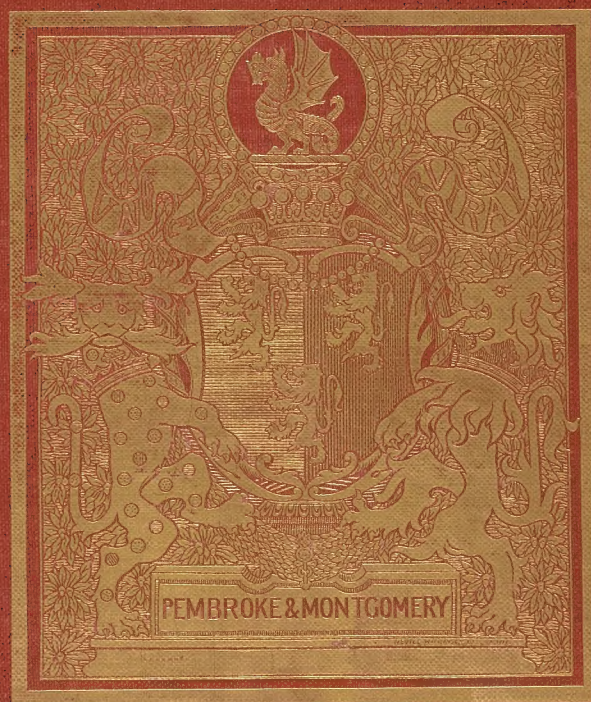


WILTON HOUSE PICTURES



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Reville N. Wilkinson

NEVILLE WILKINSON DEL. 1893

WILTON HOUSE
PICTURES

VOL. I



WILTON HOUSE PICTURES

Containing

A Full and Complete Catalogue and Description of the Three Hundred and Twenty Paintings which are now in the Possession of the Earl of Pembroke and Montgomery at his House at Wilton in the County of Wiltshire: Illustrated by Seventy-Two Reproductions in Photogravure of the most celebrated Pieces

Together with

AN INTRODUCTION BY SIDNEY

EARL OF PEMBROKE AND MONTGOMERY

A HISTORY OF WILTON HOUSE

AND OTHER MATTERS

BY

NEVILLE R. WILKINSON

Captain in His Majesty's Coldstream Regiment of Foot Guards

οὐ πάντ' ἀν' εὖροις οἷα τοῖς πολλοῖς δοκεῖ

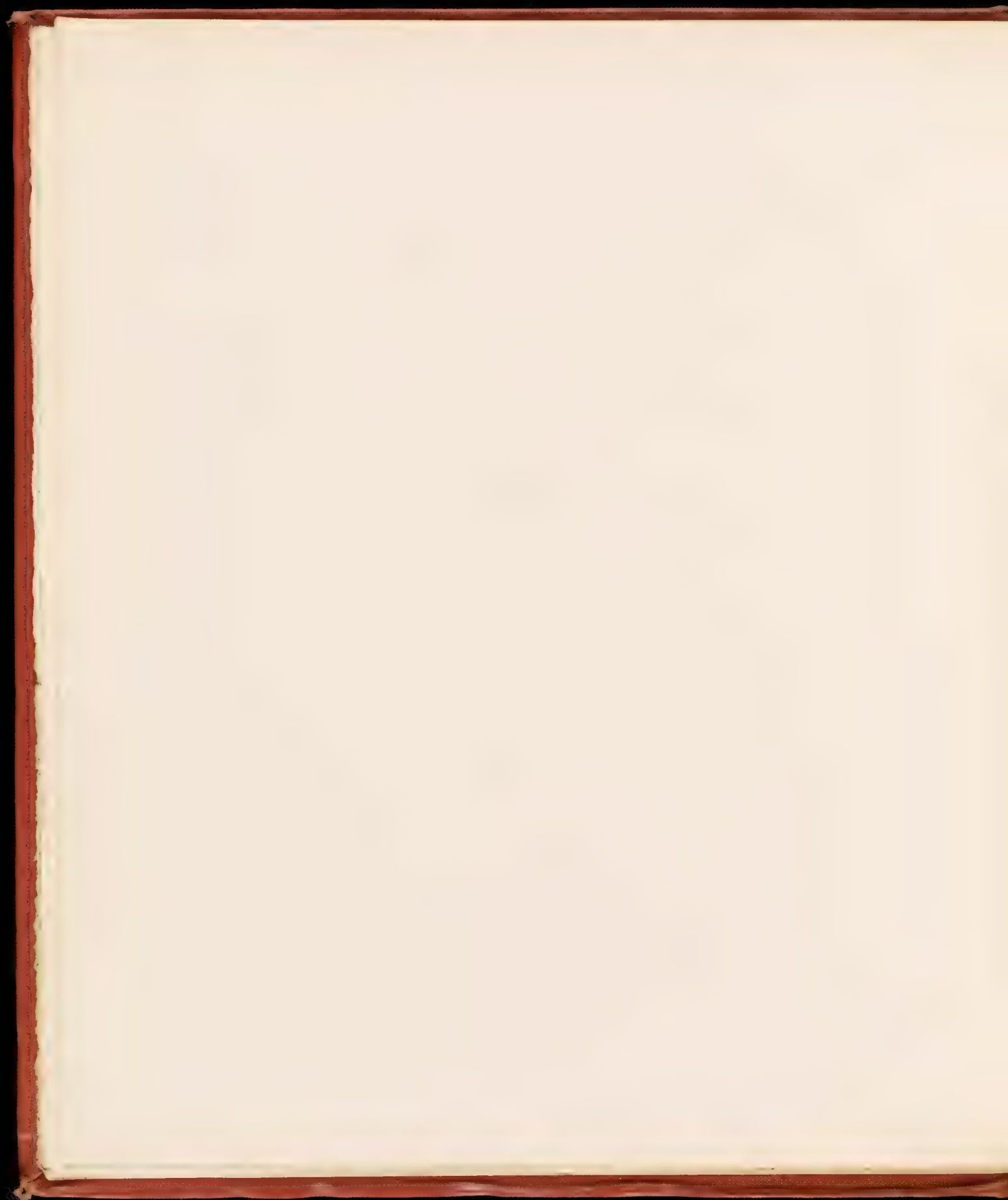


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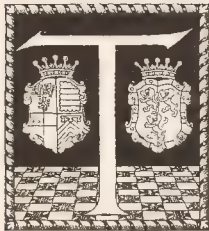
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INTRODUCTION



THE great interest which was taken by lovers of art in the publication of the facsimilies of the *Drawings by the Old Masters in the Wilton House Collection*, under the editorship of the late Mr. S. Arthur Strong in the year 1900, has induced me to undertake what I have for some years had in contemplation, namely, a full catalogue, together with reproductions of the most important of the pictures in the same collection. The latest published catalogue, which embraced an account of the statues and antiques, as well as that of the pictures, by James Kennedy, was compiled in 1769, and in itself is only a revision of three previous works, namely: *A Description of the Earl of Pembroke's Pictures*, by C. Gambarini of Lucca, published in 1731; the Catalogue by Cowdry, who was steward to Thomas, Earl of Pembroke, published some few years later; and the notes of Thomas, Earl of Pembroke, himself, who drew up the first sketch of an account of this collection, with the assistance of one Nicolas Haym, an Italian antiquary, Sir Andrew Fountaine, Martin Folke, President of the Royal Society, and of Dr. Pocock. Earl Thomas succeeded to the title in 1683, and died in 1733, and as he probably contributed more pictures to the collection (and the whole of the statues and antiques) than any of his predecessors, or successors, he has the right to special mention in any introduction to a work dealing with the treasures in Wilton House, and this I will amplify later.

But the necessity of a new Catalogue is also evident from the important discoveries that study and research have made during the latter half of the last century among the works of the great Italian and Flemish painters, who are represented in English and European collections; for at no former period has international intercommunication between art experts of all countries been more fruitful in correcting manifest errors in attribution, in exposing careless, and consequently inaccurate, descriptions of pictures, and above all in the detection of fraudulent "replicas." I by no means contend that perfection has yet been attained by the present school of Art critics, for even now

they differ in very many cases, but with respect to the contents of the present publication, although there may be some pictures, the authorship of which may yet give rise to criticism, we have endeavoured to give to the reader all the information which family records, and the old catalogues referred to above, have afforded to establish authenticity, and I am in hopes that the result may prove of some value to collectors and those interested in Art. It has been my object to give, where possible, the history of each picture so far as it can be traced, together with a brief epitome of the painter to whom each picture is attributed.

A collection which was commenced in the middle of the sixteenth century, and which was mainly formed during the first decade of the eighteenth century, cannot fail to include many pictures the reputation of which has not survived the test of time, and others by painters who have, perhaps undeservedly, become unfashionable. The greater number of the pictures at Wilton were acquired at a time when the Carracci, Guido Reni and their followers had a greater hold on the public esteem than the works of the early German and Italian masters; a time when the collector would pass by his Rembrandt or Van Leyden to call his guest's attention to the smoother beauties of his prized Carlo Dolci or Baroccio. This will account for the presence in the Wilton House Collection of so great a number of the works of the late Italian painters, but their presence is amply compensated for by the companionship of so many fine examples of masters who are now appreciated at their real value.

Pictures by such painters as Van der Goes, Lucas van Leyden, Mantegna, Lorenzo Lotto, Scorel, and Rembrandt, would be sufficient to confer distinction on any private gallery; and when to these are added the unique fifteenth-century Diptych, the Westphalian Entombment, the great Herbert Family of Van Dyck, nine portraits by Reynolds, works by Rubens, Lely, Kneller, and a host of lesser masters, the collection becomes of such importance that the publication of an adequately illustrated catalogue is amply justified.

Although Wilton House has been in the possession of the Herbert family from the time the foundations were laid, about the year 1548, until the present day, it contains so few documentary records of that family that we are led to suppose that the contents of the old muniment room must have been destroyed in one of the three fires which are known to have occurred. The first of these took place about 1647, and seems to have been confined to what was known as the "Garden Front," the second in 1705, and the third at the end of the eighteenth century; about this last fire some doubt exists,

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for, although according to family tradition it was in this disaster that the old library was burnt, yet there is no record of such an event in the local news-sheets, and those books which remain of the collection formed by Thomas, Earl of Pembroke, in his house in St. James's Square, and brought to Wilton shortly after his death in 1732, show no signs of damage by fire.

All the manuscript records that exist are contained in twenty-four deed boxes of no great size, and consist mainly of grants of land and titles, or legal documents relating to leases, manorial rights, and suchlike: of personal letters, state papers, diaries or account books kept by members of the family, practically no traces have been found. Captain Wilkinson has been obliged therefore to extend his researches over a wider and more uncertain field in his quest for records regarding the acquisition of the pictures and the history of those members of the family whose portraits are among them.

In the account of the building and general history of Wilton House which is given in Appendix I, the author has again been hampered by the absence of any manuscript records of an earlier date than the architectural drawings of the notorious James Wyatt.

The collection at Wilton House may be roughly divided up into three main groups, the first, which may be called the Van Dyck period, was mainly collected in the time of Philip, the fourth earl; the second, or Italian period, was the result of Earl Thomas's endeavour to make good the partial dispersal of the earlier collection, which was the result of the extravagance of his predecessor, Philip, seventh earl. The third and last group, or Reynolds period, consists mainly of the portraits by the great President painted while Henry, the tenth earl, held the title.

There is no descriptive record of the pictures which existed in the house before the Van Dyck period, and the portrait of William, first earl, is probably the sole example of the collection which was acquired before the beginning of the seventeenth century. There is no portrait of Henry, the second earl, at Wilton; and of William Herbert, the subject of so much Shakespearean controversy, only one portrait existed as early as the seventeenth century, said to be painted from a statue by Le Sueur modelled from a sketch by Rubens. Philip, who succeeded in 1630, was responsible for the acquisition of the bulk of the pictures of the Van Dyck period. Most of the portraits were originally at Durham House (where Coutts's Bank now stands), and it is probable that Inigo Jones arranged his design for the Double Cube Room at Wilton

in 1640 to receive the great "Herbert Family" then hanging in London. Philip was a great patron and admirer of Van Dyck, and it is unfortunate that the latter did not live to paint the projected companion picture, which, according to Vertue, should have contained "all the Royal Family then living in England, together, which had been drawn separately before." No detailed record of the collection at this period has yet been found, but Van der Doort, in his catalogue of King Charles's pictures, mentions several exchanges between that monarch and his Lord Chamberlain, William, Earl of Pembroke, one of the most remarkable being the St. George by Raphael, of which the following account is given by Dallaway:

"A most valuable collection of Holbein's first sketches upon paper with crayons, most of them probably taken at a single sitting and representing persons of quality in the reign of Henry VIII, was on his death sold into France: from thence they were brought and presented or sold to Charles I by M. de Liencourt. By the King they were exchanged with William, Earl of Pembroke, for a St. George by Raphael, now at Paris, which had belonged to Henry VIII. Lord Pembroke [Thomas] gave them to Lord Arundel [no doubt in exchange for a portion of his collection of marbles], upon the dispersal of whose cabinet they were purchased for the crown and deposited in a closet at Kensington, from which they were removed to Windsor."

The little Judith of Mantegna, which in those days passed for a Raphael, was the result of another of these exchanges.

Towards the end of the seventeenth century many of the pictures were disposed of in order to liquidate the debts of Philip the fifth, and his namesake the seventh, earl, both of whom were notorious spendthrifts. The succession of Thomas in 1683 brought a great and welcome change in the artistic fortunes of the house; a born collector, devoted, according to Pope, to "statues, dirty gods and coins," this earl was instrumental in gathering round him practically the whole of the magnificent library, the collection of marbles which are now housed in Wyatt's cloisters, and a great proportion of the pictures. In addition to these he formed a fine collection of early coins, of which he published an illustrated catalogue, but which is now dispersed. It was at his instigation that the Italian Count, Carlo Gambarini, compiled his catalogue, which was to have been illustrated with engravings of the principal pictures, and which forms the basis of all subsequent catalogues.

Most of the books and many of the pictures were housed during the Earl's lifetime at No. 12, St. James's Square, where he resided from 1686 to 1733, and which his

widow continued to occupy until 1746. It was at this period that the numerous works of the late Bolognese painters were acquired.

The next great addition to the collection was made in the time of Henry, the tenth earl, who held the title from 1749 to 1794. During this period Sir Joshua Reynolds added his series of portraits to those by Richardson, Wissing, Lely, and Van Dyck. Henry's predecessor, known as the "architect earl," a man of great taste, seems to have confined his energies to the improvement of the gardens, and was responsible for the erection of the famous "Palladian" bridge which still spans the river.

From the year 1800 to the present date no works of any importance have been added to the collection, partly because scarcely any wall space remained, and also, no doubt, because at the beginning of the last century all available resources were devoted to the rebuilding of the northern and western sides of the house, and the erection of the double tier of cloisters.

Many of the more prominent pictures have appeared from time to time at various exhibitions; the Wilton contribution to the Manchester Exhibition of 1857 consisted of the following eleven examples:

- 42. Richard II and his patron Saints (known as the Wilton Diptych).
- 51. Judge More. Holbein.
- 57. Children of Christian II. Mabuse.
- 74. Mary Sidney. Unknown.
- 96. Judith and Holofernes. Mantegna.
- 102. Philip, fifth Earl of Pembroke. Van Dyck.
- 153. Holy Family. Penni.
- 422. Card Players. Lucas van Leyden.
- 465. Holy Family. Bernard van Orley.
- 574. Landscape by Sunset. Rubens.
- Antique frieze from the Temple of Juno.

The numbers given are from the Manchester catalogue, and the attributions are those of the time. Pictures have been sent from time to time to the Winter Exhibitions of Old Masters, the various Van Dyck Exhibitions, and many others; of late years, however, this practice has been discontinued, and I have decided in future to decline to allow them to leave their accustomed walls. This decision I have arrived at for two reasons: the first is that Wilton House is open on one day in each week to all who

are interested in the collection, and in consequence of this permission many foreign students come over to study certain pictures; when the custom was to send the most celebrated works to various exhibitions, these students often found their journey fruitless and were greeted with a blank space of wall instead of the object of their search.

The second and more important reason is a disinclination on my part to expose works of art which cannot be replaced, and which I hold in trust for future generations, to undue risks, by fire, by change of temperature, and by unskilful packing and handling.

Messrs. Adolf Braun of Paris are responsible for sixty of the photogravure reproductions, and Mr. H. Hallett Hyatt for the remainder with one exception, the small panel by Hugo van der Goes reproduced by Mr. Macbeth. In some cases it was impossible to remove the larger pictures from the walls in order to photograph them, but this difficulty has, I think, been admirably overcome by Messrs. Braun.

To my son-in-law, Captain Nevile Wilkinson, Coldstream Guards, I am indebted for the compilation of these two volumes. The description of the pictures, the notes of reference, and the historical notices of members of the Herbert family and others are the result of studious investigation and careful labour on his part; in the decoration of the pages, his skilled draughtsmanship, displayed in the heraldic initial letters and headings, adds materially to the artistic and historical interest of the work: and I feel sure that those who study this catalogue will appreciate the care that has been bestowed upon it.

Pembroke & Montgomery



AUTHOR'S NOTE

BUT for the assistance of those whose knowledge and experience far exceed my own, it would have been impossible for me to compile this Catalogue. To those, therefore, who have so willingly helped me I offer my most sincere thanks, feeling assured that the inclusion of their opinions and criticism will make this book valuable to future generations. Among those to whom I am particularly indebted I may mention Dr. Max Friedländer, Dr. A. Bredius, Jhr. Van Riemsdijk, Mr. Roger Fry, Sir Charles Holroyd, Mr. Lionel Cust, Sir Walter Armstrong, Sir Martin Conway, Mr. Herbert Cook, Mr. Everard Green, Mr. Campbell Dodgson, Mr. Alban Head, Colonel Croft Lyons, and Mr. Max Rosenheim.

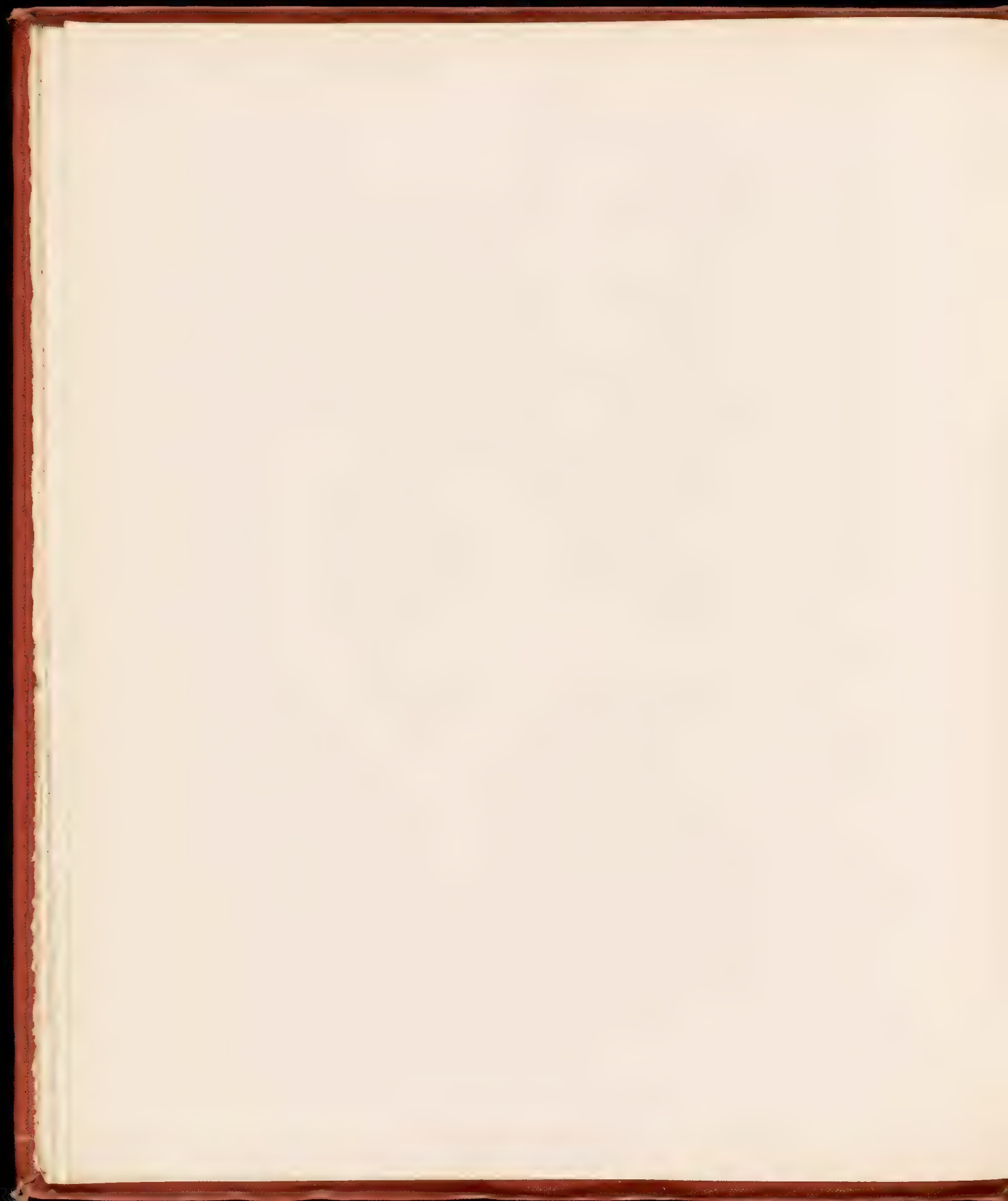
My thanks are also due to Miss Edith Olivier, who generously ceded to me the privilege of undertaking this Catalogue, to Mr. W. G. Strickland, Registrar of the National Gallery of Ireland, who kindly undertook the final revision of the proofs, to Messrs. Braun, of Paris, and Messrs. Hyatt and Macbeth, of London, whose plates add so much to the value of the book.

In the biographical notices of painters I have borrowed freely from Vasari, Lanzi, Kugler, Bryan, and the catalogues of various galleries.

I hope that the lists of engravings will prove of use to those who indulge in that fascinating pastime known as "Extra-Illustration"; these lists do not claim to be exhaustive, but they are the result of investigations in many quarters, and are, I hope, sufficiently clear to identify the prints to which they refer.

In conclusion, I hope that any errors and omissions will be brought to my notice in order that the copy preserved in the Wilton House Library may be corrected and amplified. I hope also that those who possess these volumes will derive as much pleasure from their study as I have experienced during their compilation.

N. R. W.



NUMERICAL LIST OF THE PICTURES IN THE PLACES THEY OCCUPIED AT THE END OF THE YEAR 1906

The names of the painters under which they are described are given in Capital letters; previous or possible attributions are printed in italics, the most probable being given first.

LITTLE ANTE-ROOM.

- | | | |
|---|--------------------|--|
| 1. Francis II and Charles IX of France. | | School of François CLOUET. <i>Federigo Zuccherò.</i> |
| 2. Saint Anthony. | School of Venice. | Lorenzo LOTTO. <i>Antonio Allegri da Correggio.</i> |
| 3. Vision of Ezekiel(?). | | School of Julio ROMANO. <i>Baldassare Peruzzi.</i> |
| 4. Virgin and Child. | School of Milan. | Daniele CRESPI. |
| 5. Landscape. | School of Bologna. | Giovanni Francesco GRIMALDI. <i>Gio. Battista Mola.</i> |
| 6. Deposition. | School of Genoa. | Valerio CASTELLO. |
| 7. Nativity. | School of Mantua. | Teodoro GHISI. |
| 8. Portrait of a Gentleman. <i>Johann de Witt.</i> | Dutch School. | Caspar NETSCHER. |
| 9. Holy Family. | | FLEMISH School (after Raphael). <i>Barend van Orley.</i> <i>Michael van Coxie.</i> <i>School of Antwerp.</i> <i>German School.</i> |
| 10. Study of a Head. | School of Bologna. | Pietro Paolo BONZI (il Gobbo). <i>Luca Giordano.</i> |
| 11. A Roadstead with Shipping. | French School. | Claud Joseph VERNET. |

WILTON HOUSE PICTURES

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|--|--------------------|--|
| 12. Hagar and Ishmael. | French School. | School of Gaspard POUSSIN . <i>Gaspard Poussin.</i> <i>Jan Frans van Bloemen.</i> |
| 13. Holy Family. | School of Bologna. | Simone CANTARINI (?). |
| 14. Battle Piece. | French School. | Jacques COURTOIS (il Borgognone). |
| 15. Study of Children. | French School. | Nicholas POUSSIN . |
| 16. Nativity. | Roman School. | Carlo MARATTI . |
| 17. Entombment. | | WESTPHALIAN School. <i>Albrecht Dürer.</i> <i>Nuremberg School.</i> <i>"Farenus."</i> |
| 18. Democritus. | Spanish School. | Josef RIBERA . <i>Velazquez.</i> |
| 19. A Parley. | French School. | Jacques COURTOIS (il Borgognone). |
| 20. Nativity. | School of Modena. | Lelio ORSI (da Novellara). |
| 21. Saint Sebastian. | School of Ferrara. | Ippolito SCARSELLA . |
| 22. A Man Smoking. | Flemish School. | David TENIERS . |
| 23. Richard II and his Patron Saints. | | Wilton DIPTYCH . <i>French School (Fourteenth Century).</i> <i>English School.</i> <i>Bohemian School.</i> <i>Cosimo Roselli.</i> |
| 24. Children of Christian II of Denmark. | Flemish School. | Jan GOSSAERT (Mabuse). <i>Hans Holbein.</i> |
| 25. A Piper. | Venetian School. | Giorgione (BARBARELLI). <i>Giovanni Cariani.</i> |
| 26. Holy Family. | School of Naples. | Paolo de MATTEIS . |
| 27. Judgement of Midas. | Roman School. | Filippo LAURI . |
| 28. Sketch for an Equestrian Portrait. | Flemish School. | Sir Anthony VAN DYCK . |
| 29. A Man with a Rumble-Pot. | Dutch School. | School of Franz HALS . <i>Judith Leyster.</i> <i>M. A. Cerquozzi.</i> |

CORNER ROOM.

- | | | |
|--------------------------------------|-------------------|---|
| 30. Christ Blessing Little Children. | Dutch School (?). | Gerard Hoët. <i>Sebastian BOURDON.</i> |
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NUMERICAL LIST OF PICTURES

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|--------------------------------------|--------------------|---|
| 31. Ruins and Figures. | Roman School. | Giovanni Paolo PANNINI. |
| 32. A Lady with a Dog. | School of Parma. | School of Antonio ALLEGRI (Correggio). |
| 33. Holy Family. | School of Bologna. | Lodovico CARRACCI. <i>Annibale Carracci.</i> |
| 34. Philip, fourth Earl of Pembroke. | | School of VAN DYCK. <i>Gonzales Coques.</i> <i>Steenwick (background).</i> |
| 35. Virgin and Child. | School of Bologna. | Giovanni Francesco BARBIERI. <i>Carlo Cignani.</i> |
| 36. Adoration of the Shepherds. | | School of RUBENS. |
| 37. Landscape. | French School. | Claude GELÉE. |
| 38. Mars and Venus. | Dutch School. | Adriaan VAN DER WERFF. |
| 39. Assumption of the Virgin. | Venetian School. | Lorenzo LOTTO (?). <i>Raphael.</i> |
| 40. Infant Christ. | Flemish School. | Sir Anthony VAN DYCK (?). |
| 41. Pietà. | | School of Michaelangelo BUONARROTI. |
| 42. Judith and Holofernes. | School of Padua. | Andrea MANTEGNA. <i>Raphael.</i> |
| 43. Marriage of St. Catherine. | School of Cremona. | Sofonisba ANGUISCIOLA. <i>School of Parmegiano.</i> |
| 44. Holy Family with a Lamb. | Roman School. | Gianfrancesco PENNI. <i>Raphael.</i> |
| 45. Narcissus. | French School. | Nicholas COLOMBEL. <i>Niccolo Poussin.</i> |
| 46. Mary Magdalen. | Venetian School. | School of Tiziano VECELLI. |
| 47. The Carpenter's Shop. | Genoese School. | Luca CAMBIASO. |
| 48. Portrait of Himself. | Dutch School. | Frans van MIERIS. |
| 49. The Penitent Magdalen. | School of Bologna. | Domenico ZAMPIERI (Domenichino). <i>Van der Werff.</i> |
| 50. Assumption of the Virgin. | Flemish School. | Sir Peter Paul RUBENS. <i>Abraham van Diepenbeeck.</i> |
| 51. Group of Market People. | School of Bologna. | Giuseppe Maria CRESPI. |
| 52. Descent from the Cross. | School of Milan. | Ambrogio FIGINO. <i>Marcello Venusti.</i> <i>School of Sebastiano Luciani (del Piombo).</i> |

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| 53. Portrait of a Man. <i>Portrait of Robert Eyre, Mayor of Salisbury.</i> <i>Portrait of Sir John More.</i> <i>Portrait of Sir Thomas More.</i> | School of Utrecht. | Jan van SCOREL (?). <i>Joost van Cleef.</i> <i>Hans Holbein.</i> |
| 54. The Madonna. | Florentine School. | School of CARLO DOLCI. |
| 55. The Virgin and Child with St. Joseph. | School of Cremona. | Bernardino GATTI. <i>Schidone.</i> |
| 56. Christ Bearing the Cross. | Florentine School. | Andrea d'AGNOLO (del Sarto). |
| 57. Salutation of the Virgin. | School of Modena. | Francesco DANNI (?). <i>School of Carlo Maratti.</i> |
| 58. Bacchus and Ariadne. | School of Bologna. | Pietro Francesco MOLA. |
| 59. Return of the Prodigal Son. | Dutch School. | Pieter WOUWERMAN. |
| 60. Holy Family. | School of Parma. | Francesco MAZZUOLA (il Parmegiano). |
| 61. The Money Changers in the Temple. | School of Mantua. | Domenico FETI. |
| 62. Landscape. | Flemish School. | Sir Peter Paul RUBENS. |
| 63. A Picture Gallery. <i>The Dusseldorf Gallery.</i> <i>The Florence Gallery.</i> | Flemish School. | Jan Baptist FRANCKEN. <i>G. V. Haecht.</i> |
| 64. Departure of the Prodigal Son. | Dutch School. | Pieter WOUWERMAN. |
| 65. The Virgin, Child, and St. John. | Roman School. | Federigo BAROCCI. |
| 66. The Madonna. | Roman School. | Carlo MARATTI. |
| 67. Madonna and Child. | Umbrian School. | After Raphael SANZIO. <i>Raphael.</i> |
| 68. Dead Christ and Angels. | | ROMAN School. |
| 69. The Virgin with Christ and Angels. | Florentine School. | Andrea d'AGNOLO. |
| 70. Interior of a Flemish School. | Dutch School. | Richard BRAKENBURG. |
| 71. Virgin and Child. | School of Bologna. | Francesco ALBANI. |
| 72. Christ in the Temple. | Venetian School. | Giuseppe PORTA (Salviati). |
| 73. Prince Rupert. <i>Prince Charles Louis.</i> | Dutch School. | Gerard van HONTHORST. <i>Paulus Moreelse.</i> <i>Cornelius Janssens.</i> <i>Michiel Mierevelt.</i> <i>Willem van Honthorst.</i> <i>Van Dyck.</i> |

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|---------------------|-----------------|--|
| 74. A Boy Drinking. | Dutch School. | Pieter van LAAR (Bamboccio). |
| 75. A Seraglio. | Flemish School. | Cornelis HOLSTEYN. <i>Otto van Veen.</i> <i>Abraham van Diepenbeeck.</i> |

COLONNADE ROOM.

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|--|--------------------|--|
| 76. Edward VI as a Boy. | | School of Hans HOLBEIN. <i>Hans Holbein.</i> |
| 77. A Storm. | Dutch School. | Willem VAN DER VELDE. <i>C. M. Powell.</i> <i>Ludolf Bakhuizen.</i> |
| 78. Portrait of an Old Man. <i>Portrait of Titian by Himself.</i> | | <i>Genoese School.</i> VECELLI (Titian). |
| 79. A Group of Children. | Flemish School. | Sir Peter Paul RUBENS. |
| 80. Soldiers Quarrelling. | School of Bologna. | Annibale CARRACCI. <i>Venetian School.</i> <i>Palma Giovine.</i> |
| 81. Holy Family. | School of Modena. | Bartolommeo SCHIDONE. |
| 82. A Calm. | Dutch School. | Willem VAN DER VELDE. <i>Ludolf Bakhuizen.</i> |
| 83. Portrait of his Mother. | Dutch School. | REMBRANDT van RIJN. |
| 84. The Virgin, Child, and St. John. | School of Bologna. | Simone CANTARINI. (After Guido Reni.) |
| 85. Birth of St. John. | School of Siena. | Baldassare PERUZZI. <i>Girolamo del Pacchia.</i> <i>Domenico Puligo.</i> |
| 86. Charity. | School of Bologna. | Guido RENI. |
| 87. La Vendemmia. | | School of Giulio ROMANO. |
| 88. A Herdsman and Cattle. | Roman School. | Philip ROOS. |
| 89. Decollation of St. John. | English School. | William DOBSON. <i>Gerard Honthorst.</i> |
| 90. A Shepherd and Shepherdess. | Dutch School. | Abraham BLOEMART. <i>Caesar van Evendingen.</i> |
| 91. Rape of Dejanira. | | Carlo CRESTI (?). |
| 92. Descent of the Holy Ghost. | School of Siena. | Ventura SALIMBENE. (After Parmegiano.) |

WILTON HOUSE PICTURES

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|---|--------------------|--|
| 93. The Harmony between History and Poetry. | Roman School. | Gio. ROMANELLI. |
| 94. Job and his Friends. | Roman School. | Andrea SACCHI. |
| 95. Liberation of St. Peter. | Flemish School. | Pieter NEEFS (the elder). <i>Hendrik van Steenwijck.</i> |
| 96. Ceres. | School of Parma. | Francesco MAZZUOLA (Parmegianino). |
| 97. The Madonna. | Florentine School. | School of Carlo DOLCI. <i>G. B. Salvi (Sassoferrato).</i> |

Wreath of Flowers by Mario NUZZI (Maria da Fiore).

GREAT ANTE-ROOM.

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|--|-------------------------------------|--|
| 98. Card Players. | Flemish School. | Lucas JACOBZ (van Leyden). |
| 99. The Countess of Castlehaven. | Flemish School. | Sir Anthony VAN DYCK. |
| 100. A Sea Piece. | Dutch School. | Willem VAN DER VELDE. |
| 101. Philip, Lord Herbert. | Flemish School. | Sir Anthony VAN DYCK. |
| 102. Madonna and Child. | Seventeenth Century RUSSIAN School. | <i>Seventeenth Century Italian School.</i> <i>Byzantine School.</i> <i>Saint Luke.</i> |
| 103. Apollo Playing Marsyas. | Venetian School. | Sebastiano LUCIANI (del Piombo). <i>Giulio Carpioni.</i> <i>After Michelangelo.</i> |
| 104. Fragment of Wall Painting. | | ROMAN Wall Painting. |
| 105. Charles, Duke of Marlborough. | English School. | Sir Joshua REYNOLDS. |
| 106. A Dead Boar. | | Gabriele SALCI (?). |
| 107. Landscape. | Dutch-Italian School. | Bartholomeus BREENBERGH. |
| 108. Henry, tenth Earl of Pembroke. | English School. | Sir Joshua REYNOLDS. |
| 109. Portrait of VAN DYCK. | Flemish School. | School of VAN DYCK. <i>Sir Anthony Van Dyck.</i> |
| 110. A Landscape with Cattle. | Dutch School. | BERCHEM (Nicolaas Pietersz). |
| 111. The Countess of Pembroke and her Son. | English School. | Sir Joshua REYNOLDS. |
| 112. The Nativity. | | Giacomo TRIGA (?). |

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DOUBLE CUBE ROOM.

| | | |
|---|-----------------|---|
| 113. The Herbert Family. | Flemish School. | Sir Anthony VAN DYCK. |
| 114. Queen Henrietta Maria. | Flemish School. | Sir Anthony VAN DYCK. |
| 115. William, third Earl of Pembroke. | Flemish School. | Sir Anthony VAN DYCK. (After Le Sueur and Rubens.) |
| 116. Lady Isabella Rich. | Flemish School. | Sir Anthony VAN DYCK. |
| 117. Three Children of Charles I. | Flemish School. | Sir Anthony VAN DYCK. |
| 118. Penelope, Lady Herbert. | Flemish School. | Sir Anthony VAN DYCK. |
| 119. Philip, Earl of Pembroke. | Flemish School. | Sir Anthony VAN DYCK. |
| 120. James, Duke of Richmond. | Flemish School. | School of VAN DYCK. |
| 121. The Duchess of Richmond and Mrs. Gibson. | | Sir Anthony VAN DYCK. |
| 122. King Charles I. | | Sir Anthony VAN DYCK. |

SINGLE CUBE ROOM.

| | | |
|--|-----------------|---|
| 123. Mrs. Killigrew and the Countess of Morton. | Flemish School. | Sir Anthony VAN DYCK. |
| 124. James Herbert and his Wife. | Flemish School. | Sir Peter LELY. |
| 125. William, Lord Russell, and his Wife, Anne. | Flemish School. | Sir Anthony VAN DYCK. |
| 126. Catherine, Lady Pembroke, and her Daughter. | Flemish School. | Sir Peter LELY. |
| 127. Henry, Lord Herbert. | Flemish School. | Sir Godfrey KNELLER. <i>Jonathan Richardson.</i> |
| 128. William, Lord Herbert. | Flemish School. | Sir Peter LELY. |
| 129. Lady Catherine Herbert and her Brother. | English School. | Jonathan RICHARDSON. |
| 130. Thomas, Earl of Pembroke. | Dutch School. | Willem WISSING. |
| 131. George, Earl of Pembroke. | English School. | Sir William RICHMOND. |
| 132. Margaret Sawyer, Countess of Pembroke. | Dutch School. | Willem WISSING. |

ANTE LIBRARY.

| | | |
|----------------------------------|-----------------|--|
| 133. Four Children of George II. | German School. | Enoch SEEMAN. |
| 134. Henry, Lord Herbert. | English School. | Charles JERVAS. <i>Pompeo Batoni.</i> |

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|--------------------------------------|-----------------|---|
| 135. Portrait of a Girl. | | Painter unknown. |
| 136. Edward Matheson. | French School. | BOUTEUX (?). |
| 137. The Inventor of Sails. | English School. | Frederick SMALLFIELD. |
| 138. Gertrude, Countess of Pembroke. | English School. | Edward CLIFFORD. |
| 139. Lincoln's Inn Fields. | English School. | School of Samuel SCOTT. <i>Samuel Scott.</i> |
| 140. The Piazza, Covent Garden. | English School. | School of Samuel SCOTT. <i>Samuel Scott.</i> |

LIBRARY.

| | | |
|--|---------------------|---|
| 141. Louise de Kerouaille. | Flemish School. | Sir Peter LELY. |
| 142. Colonel Sir Charles Hotham. | English School. | Jonathan RICHARDSON. |
| 143. Mary Fitzwilliam, Countess of Pembroke. | | School of LELY. |
| 144. Margaret Sawyer, Countess of Pembroke. | | School of LELY. |
| 145. The Duke of Montagu. | English School. | Michael DAHL. |
| 146. Cornet North Ludlow Bernard. | School of Piedmont. | Jan-Baptiste VANLOO. <i>Johann Eckhardt.</i> |
| 147. M. de St. Evremond (?). | | Painter unknown. |
| 148. Barbara Slingsby, Countess of Pembroke. | Flemish School. | Sir Godfrey KNELLER. |
| 149. Alexander Pope. | English School. | Charles JERVAS. <i>Michael Dahl.</i> |
| 150. Augustus, third Earl of Bristol. | English School. | Sir Joshua REYNOLDS. |
| 151. Lady Rockingham. | Flemish School. | Sir Peter LELY. |
| 152. Lord Chief Justice Eyre. | English School. | Francis ABBOTT. <i>Sir William Beechey.</i> |
| 153. Elizabeth, Countess of Pembroke. | English School. | Sir Joshua REYNOLDS. |
| 154. George, Duke of Marlborough. | English School. | Sir Joshua REYNOLDS. |
| 155. William, first Earl of Pembroke. | | ENGLISH School. |
| 156. John, second Baron Jeffreys. | Flemish School. | Sir Godfrey KNELLER. <i>Willem Wissing.</i> |
| 157. Henry, Earl of Pembroke, and his Son. | English School. | Sir Joshua REYNOLDS. |

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|---|-----------------|---|
| 158. George, first Baron Jeffreys. | Flemish School. | Sir Godfrey KNELLER. <i>Willem Wissing.</i> |
| 159. Mary Sidney, Countess of Pembroke. | Flemish School. | Mark GEERARTS. <i>Michiel Mierevelt.</i> |
| 160. Virgin and Child. | Dutch School. | Cornelis BLOEMART. |
| 161. Cornet North Ludlow Bernard. | German School. | Johann Ae. ECKHARDT. <i>Jan-Baptiste Vanloo.</i> |

DINING ROOM.

| | | |
|-----------------------------------|--------------------------|--|
| 162. The Discovery of Achilles. | School of Fontainebleau. | Francesco dei ROSSI. <i>Giovambattista dei Rossi.</i> |
| 163. A Fruit Piece. | Roman School. | Michelangelo PACE (il Campidoglio). |
| 164. The Ark of Noah. | Genoese School. | Benedetto CASTIGLIONE. <i>Giacomo Bassano.</i> |
| 165. Dogs in a Larder. | Flemish School. | Franz SNYDERS. |
| 166. A Flemish Nobleman. | Flemish School. | Paul van SOMER. |
| 167. The Woman taken in Adultery. | School of Bologna. | Benedetto GENNARI. |
| 168. A Sea Triumph. | Neapolitan School. | Luca GIORDANO. |
| 169. The Holy Family. | School of Milan. | Camillo PROCACCINI. |
| 170. Andromache Fainting. | School of Fontainebleau. | Francesco PRIMATICCIO. |

SOUTH-EAST STAIRCASE.

| | | |
|---|-----------------|---|
| 171. View of Wilton House. | English School. | School of Richard WILSON (?). <i>George Barret.</i> |
| 172. Beatrix, Countess of Pembroke, and her son George. | English School. | Edward HUGHES. |
| 173. Belshazzar's Feast. | | School of the FRANCKEN. |
| 174. Tobias and the Angel. | Roman School. | Andrea PROCACCINI. |
| 175. View of Wilton House. | English School. | School of Richard WILSON. <i>Philip Reinagle.</i> <i>George Barret.</i> |
| 176. Cephalus and Procris. | Flemish School. | Alexander KEIRRINCKX. <i>Antonie Waterloo.</i> |

WILTON HOUSE PICTURES

| | | |
|---|-----------------|---|
| 177. View of Wilton House. | English School. | School of Richard WILSON. <i>Philip Reinagle.</i> <i>George Barret.</i> |
| 178. Gertrude, Countess of Pembroke. | English School. | Sir William RICHMOND. |
| 179. The Piazza Navona. | Genoese School. | Niccolo CASSANA. <i>Pieter van Laar.</i> |
| 180. View of Westcombe House, Blackheath. | English School. | George LAMBERT. |
| 181. View of Westcombe House, Blackheath. | English School. | George LAMBERT. |
| 182. Landscape. | | Painter unknown. |
| 183. View of Westcombe House, Blackheath. | English School. | George LAMBERT. |

LADY PEMBROKE'S ROOM.

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| 184. Elizabeth, Countess of Pembroke, and her son. | English School. | Sir Joshua REYNOLDS. |
| 185. Marche Comique. | French School. | Jean Baptiste PATER. <i>Watteau.</i> |
| 186. Philip, fourth Earl of Pembroke. | | School of DOBSON (?). <i>Sir Anthony Van Dyck.</i> |
| 187. L'Orquestre du Village. | French School. | Jean Baptiste PATER. <i>Watteau.</i> |
| 188. The Siege of Pavia. | South German School. | Jörg. PREU (Breu). <i>Holbein.</i> <i>Dürer.</i> |
| 189. A Triumph of Silenus. | Roman School. | Julio ROMANO. |
| 190. Venus and Vulcan. | Venetian School. | Alessandro TURCHI. <i>Domenichino.</i> |
| 191. The Purple Robe. | English School. | Henry Harris BROWN. |
| 192. View of Wilton House. | English School. | Richard WILSON (?). |
| 193. Princess Sophia. | Dutch School. | Gerard HONTHORST. |
| 194. Apollo and Daphne. | Flemish-Italian School. | Abraham JANSSENS. (After Albani.) |
| 195. A Winter Scene. | Dutch School. | Hendrik Avercamp. School of Pieter BREUGHEL. |
| 196. Canal Scene. | Dutch School. | Josse de MOMPER (?). |

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|---|-----------------|---|
| 197. Fête Galante. | French School. | School of LANCRET. <i>Watteau.</i> |
| 198. Georgina, Countess Spencer. | | FRENCH School. |
| 199. Frederick, Viscount Bolingbroke. | English School. | Sir Joshua REYNOLDS. |
| 200. Elizabeth Beaucherk, Lady Herbert. <i>Lady Diana Beaucherk.</i> | English School. | Sir William BEECHEY. <i>Sir Joshua Reynolds.</i> |

LOWER SOUTH-EAST STAIRCASE.

| | | |
|--|------------------|---|
| 201. Architectural View of Wilton House. | | Painter unknown. |
| 202. St. John Preaching. | Venetian School. | School of Jacopo PALMA. <i>Jacopo Palma.</i> <i>Tintoretto.</i> |
| 203. An Old Woman with a Cat. | Dutch School. | Pieter de PUTTER. |
| 204. The Israelites gathering Manna. <i>Departure of Abraham.</i> | Venetian School. | School of Jacopo PONTE (il Bassano). |
| 205. View of Westcombe House. | English School. | George LAMBERT. |

SMOKING ROOM.

| | | |
|---|-----------------|--|
| 206. William, third Earl of Pembroke. | Dutch School. | Daniel MYTENS. |
| 207. George, eleventh Earl of Pembroke. | English School. | William OWEN. |
| 208. Sidney, first Baron Herbert of Lea. | English School. | Sir Francis GRANT. |
| 209. Captain Augustus Montgomery. | English School. | Sir William BEECHEY. |
| 210. Sir Robert Walpole. <i>Horace Walpole.</i> | English School. | Jonathan RICHARDSON. <i>Thomas Hudson.</i> <i>Godfrey Kneller.</i> |
| 211. Barbara, Countess of Pembroke and her Daughter. | | School of Godfrey KNELLER. |
| 212. William Herbert, Esq. <i>C. A. Montgomery, Esq.</i> | | ENGLISH School. |
| 213. Robert, twelfth Earl of Pembroke. | English School. | Alfred Edward CHALON. |
| 214. Elizabeth, Lady Herbert of Lea. | English School. | Eden Upton EDDIS. |
| 215. Mr. Alexander Herbert(?). | English School. | William DOBSON. |
| 216. Sidney, fourteenth Earl of Pembroke. | English School. | Edward CLIFFORD. |

WILTON HOUSE PICTURES

SMOKING ROOM PASSAGE.

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|---|---------------------|--|
| 217. Portrait of a Horse. | English School. | Painter unknown. <i>David Morier.</i> |
| 218. Broughton the Pugilist. | English School. | John Hamilton MORTIMER. |
| 219. Charles, second Duke of Marlborough. | School of Piedmont. | Jan-Baptiste VANLOO. |

BILLIARD ROOM.

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|---|--|---|
| 220. Grotesque Composition. | School of Bologna. (After Leonardo da Vinci, Murillo, and Salvator Rosa.) | Bartolommeo MORELLI. |
| 221. Captain Floyd, Lieut. Kinsey, and Miss Hunter. | English School. | David MORIER. |
| 222. Henry, tenth Earl of Pembroke, and Lord Herbert. | English School. | David MORIER. |
| 223. Henry, tenth Earl of Pembroke. | English School. | David MORIER. |
| 224. Henry, tenth Earl of Pembroke. | School of Sir Joshua REYNOLDS. | |
| 225. Mary, Countess of Pembroke. | School of Thomas HUDSON. | |
| 226. Mary Scroop, Countess of Pembroke. | English School. | Charles JERVAS. <i>Godfrey Kneller.</i> |
| 227. Rev. Archdeacon Coxe. | English School. | Sir William BEECHEY (?). <i>Sir Henry Raeburn.</i> |
| 228. George, eleventh Earl of Pembroke. | Copy after William OWEN. | |
| 229. Cupids and Flowers. | Roman School. | Carel van VOGELAER. |
| 230. Boy with a Bird's Nest. | Roman School. | Antonio AMOROSI. |

NORTH-EAST STAIRCASE.

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| 231. Elizabeth, Empress of Russia. | FRENCH School. | |
| 232. James Hay, Earl of Carlisle. | Flemish School. | After Sir Anthony VAN DYCK. |
| 233. Catherine, Empress of Russia. | Swedish School. | Alexander ROSLIN. |
| 234. Portion of "La Kermesse Flamande." | Flemish School. | After RUBENS. |
| 235. The Virgin with Christ and St. John. | School of Bologna. | Jacopo Cavedone. <i>School of SIRANI.</i> |
| 236. The Rev. Mr. Woodroffe. | English School. | William HOARE. |
| 237. Portrait of a Lady. | English School. | William HOARE. |

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| 238. Summer. | English School. | William HOARE. |
| 239. Mary Fitzwilliam, Countess of Pembroke, and her Son. | English School. | William HOARE. |
| 240. Mrs. Wrettle. | English School. | William HOARE. |
| 241. Sir Andrew Fountaine. | English School. | William HOARE. |
| 242. The Holy Family. | Florentine School. | NANUCCIO. (After Andrea del Sarto.) |
| 243. Lady with a Lamb. | School of Lely. | Painter unknown. |
| 244. Thirty Reformers. | | Scholar of Carlo MARATTI. |
| 245. Venus and Cupids. | School of Bologna. | Orazio SAMACCHINI. |
| 246. Christ and Martha. | | School of Pietro FACCINI. |
| 247. Ruins and Figures. | | Unknown. |
| 248. Lot and his Daughters. | School of Marc Antonio FRANCESCHINI. | <i>Francesco Chini.</i> |
| 249. A Battle. | | FLEMISH School. <i>Pandolpho Reschi.</i> |
| 250. The Earl of Chatham. | English School. | Richard BROMPTON. <i>Quin.</i> |
| 251. A Countess of Pembroke. | Dutch School. | Martinus MYTENS. |
| 252. Triumph of David. | Florentine School. | Antonio TEMPESTA. |

MAIDEN LANE.

| | | |
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| 253. A Boy gathering Fruit. | Roman School. | Michelangelo PACE. |
| 254. Raising of Lazarus. | Venetian School. | Sebastiano RICCI (?). <i>Domenico Feti.</i> |
| 255. Virgin and Child (au coussin vert). | | Dutch copy after Andrea SOLARIO. |
| 256. The Nativity. | Late Italian School (?). | Luca FERRARI (?). <i>Dutch School.</i> |
| 257. Landscape. | Dutch School. | Herman SACHTLEVEN. <i>Solomon Ruysdael.</i> |
| 258. Madonna and Child. | Italian School. | Painter unknown. |
| 259. Landscape. | | Painter unknown. |
| 260. Landscape. | Roman School. | Paulus BRIL. |

WILTON HOUSE PICTURES

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| 261. Belshazzar's Feast. | School of the FRANCKEN. <i>Sebastian Francken.</i> |
| 262. The River Tiber. | School of Naples. Giacomo DEL PO. |
| 263. Pyrrhus brought dead out of the Temple. | Florentine School. Pietro TESTA. |
| 264. The Holy Family. | School of Bologna. Giovanni Francesco BARBIERI. |

SOUTH-EAST TOWER.

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| 265. Landscape. | Flemish-Italian School. Jan Franz van BLOEMEN. |
| 266. Cupid and a Boy. | School of Bologna. Emilio TARUFFI. |
| 267. Gipsies. | English School. Lady Diana BEAUCLERK. <i>George Morland.</i> |
| 268. Cupids at Play. | School of Bologna. Giovanni Andrea SIRANI. |
| 269. A Kermesse. | Dutch School. Jan BREUGHEL. |
| 270. Landscape. | Painter unknown. |
| 271. Saint Jerome. | School of Cremona. Julio CAMPI (?). |
| 272. Landscape. | Painter unknown. |
| 273. Landscape. | Painter unknown. |
| 274. The Port of Leghorn. | Neapolitan School. Antonio VIVIANI. <i>Agostino Tassi.</i> <i>Francesco delle Perspettive</i> (?). |
| 275. Landscape. | Florentine School. Francesco ZUCCARELLI. <i>Giuseppe Zais.</i> |
| 276. Virtue awakening Parnassus. | Roman School. Luis PRIMO. |
| 277. Saint Jerome. | Roman School. Orazio BORGIANI. |
| 278. A Woman with a Candle. | Dutch School. Godfried SCHALCKEN. |
| 279. Copy of the Herbert Family Picture. | After VAN DYCK. <i>Mrs. Montgomery</i> (?). |

SOUTH-WEST TOWER.

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| 280. Henry, Lord Herbert. | Dutch School. Willem WISSING. |
| 281. The Duke of Brunswick. | German School. Painter unknown. <i>School of Jacob Hauck.</i> <i>Frans Decker.</i> |

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| 282. View of Wilton House. | | Painter unknown. |
| 283. Boy and Girl gathering Fruit. | Roman School. | Michelangelo CERQUOZZI. |
| 284. Cornet North Ludlow Bernard. | School of Piedmont. | Jan-Baptiste VANLOO. |
| 285. Portrait of a Gentleman. | | Painter unknown. |
| 286. Henry, Lord Herbert. | | Miss LISLE (?). |
| 287. A Boar's Head. | Maltese School. | Francesco MALTESE. |

(LADY HERBERT'S BEDROOM) SOUTH-WEST TOWER.

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| 288. Dutch Family Scene. | Dutch School. | School of BROUWER. |
| 289. The Flight into Egypt. | School of Bologna. | Jacopo Maria GIOVANNINI. |
| 290. Christ attended by Angels. | | Giovanni Battista GRATI (?). |
| 291. Lady Charlotte Herbert. | English School. | Prince HOARE. |
| 292. St. John Preaching. | Flemish School. | Roelandt SAVERY. |
| 293. Nymphs and Young Fauns. | English School. | Lady Diana BEAUCLERK. |
| 294. A Hawking Party. | English School. | Lady Diana BEAUCLERK. |
| 295. A Dutch School. | Dutch School. | School of OSTADE. |
| 296. The Temptation of Christ. | Roman School (?). | Orazio ALFANI. |
| 297. The Circumcision. | Florentine School. | Niccolo CIRCIGNANO. <i>Paolo Fiorentino.</i> |
| 298. Rebecca at the Well. | | Pietro BAMBINI (?). |
| 299. Mary Magdalen. | School of Bologna. | Elisabetta SIRANI. |
| 300. The Nativity. | Attributed to Taddeo and Federigo ZUCCHERO. (A composite picture after Julio Romano, Rubens, Murillo, and Elsheimer.) | |
| 301. Dutch Interior. | Dutch School. | Egbert van HEEMSKERK. |
| 302. Cupids at Play. | School of Bologna. | Girolamo DONNINI. |

DRESSING ROOM.

| | | |
|--------------------------------|-------------------|---|
| 303. Hercules and Omphale (?). | School of Mantua. | Giovanni Battista SCULPTORE. (After Adamo Sculptore.) <i>Georgio Mantovano.</i> |
| 304. Isaac blessing Jacob. | Venetian School. | Gregorio LAZZARINI. |

WILTON HOUSE PICTURES

- | | | |
|-------------------------------|-------------------------|---|
| 305. General Pascal Paoli. | | VINCENZINO. |
| 306. The Labours of Hercules. | Flemish-Italian School. | Frans DE VRIENT. (After Aldegrever.) |
| 307. Diana and Actaeon. | School of Bologna. | Giuseppe DAL SOLE. (After Auguste Carracci.) |

LORD PEMBROKE'S DRESSING-ROOM.

- | | |
|-------------------------|--|
| 308. Leda and the Swan. | School of Leonardo da VINCI. <i>Sodoma.</i> |
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VARIOUS ROOMS.

- | | | |
|---|--------------------|--|
| 309. The Nativity. | Flemish School. | Hugo van der GOES. <i>Jan van Eyck.</i> |
| 310. William, third Earl of Pembroke(?). | | FLEMISH School. |
| 311. Portrait of a Lady. <i>Anne Clifford, Countess of Pembroke.</i> | | FLEMISH School. |
| 312. Landscape. | Neapolitan School. | Antonio VIVIANI and F. Lauri. |
| 313. Ruins and Figures. | Neapolitan School. | Antonio VIVIANI and M. A. Cerquozzi. |
| 314. Jupiter, Cupid, and Psyche. | School of Bologna. | Giovanni LAURENTINI. |
| 315. Venus and the Graces. | Late Roman School. | Andrea CAMASSEI. |
| 316. A Friar and a Nun. | | Attributed to ALDEGREVER. |
| 317. Church of St. Michael, Antwerp. | Dutch School. | Jan VAN DER HEYDEN. |
| 318. Baron de Eisenberg. | | FRENCH School. |
| 319. Winter. | English School. | William HOARE. |

CEILINGS AND PAINTED PANELS.

- | | | |
|--|--------------------|---|
| I. The Birth of Venus. | School of Bologna. | Lorenzo SABBATINI. |
| II. The Conversion of St. Paul. | School of Naples. | Luca GIORDANO. <i>Giuseppe Cesari.</i> |
| III. The Story of Perseus. | School of Bologna. | Thomas DE CRITZ (?). |
| IV. Daedalus and Icarus. | Roman School. | Giuseppe CESARI. |
| V. Illustrations to Sidney's "Arcadia" (Panels). | | Emmanuel DE CRITZ (?). |
| VI. Hunting Landscapes (Panels). | English School. | Edward PIERCE. (After Antonio Tempesta.) |



WILTON HOUSE PICTURES.

ABBATE. See DELL ABBATE: Appendix IV.



ABBOTT, FRANCIS LEMUEL.

1760-1803.

ENGLISH SCHOOL.

BORN in Leicestershire, Abbott studied under Hayman and gained some reputation as a portrait painter. Among his best works are several portraits of Nelson, one of Cowper, and another of Joseph Nollekens, now in the National Portrait Gallery.

152. LORD CHIEF JUSTICE EYRE.

FRANCIS LEMUEL ABBOTT.

50 in. H. 40 in. W. Canvas.

Library.

Three-quarter length, seated, turned to his left, in scarlet and ermine robes and full-bottomed wig.

A repetition of this picture hangs in Gray's Inn Hall, having been presented to the Benchers "by his relative, Harry Edgell, Esq., in 1837." A mezzotint engraving by Val. Green from the picture hangs in the Benchers' Smoking-Room at Lincoln's Inn, with an inscription stating that the original was painted by Abbott in 1796.

WILTON HOUSE PICTURES

Sir James Eyre, son of the Rev. Thomas Eyre, of Wells, Somersetshire, Prebendary of Salisbury from 1733 to 1753, was educated at Winchester and matriculated at St. John's College, Oxford, but did not take a degree. He entered Lincoln's Inn in November, being described in the register as the son of Mr. Chancellor Eyre. Having two years later transferred his name to Gray's Inn, he was called to the Bar there in 1755, became Bencher in 1763, and Treasurer in 1766. He was one of Wilkes' counsel in the action of *Wilkes v. Wood*, in which case he made an elaborate speech, and, according to Lofft, the reporter, "shone extremely." He was not, however, a partisan of Wilkes, and refused to present to the King the remonstrance on the subject of his exclusion from Parliament, a refusal which earned him a vote of censure from the Corporation. The Ministry, on the other hand, raised him to the Exchequer Bench in October, 1772, and he was knighted the same month. In 1787 he was raised to the Presidency of the Court of Exchequer, and in 1793 was appointed Chief Justice of the Common Pleas.¹

Sir James died on the 1st of July, 1799, and was buried in the Parish Church of Ruscombe, Berkshire. Hoare in his *Modern Wiltshire*² connects him with the Wiltshire family of Eyre, residing at Newhouse or Tychebourne Park.



GNOLO,³ ANDREA D' (ANDREA DEL SARTO).

1486-1531.

FLORENTINE SCHOOL.

BORN at Florence, Andrea attended the school of Giovanni Barile⁴ for three years, and then worked under Piero di Cosimo. While with the latter he studied the frescoes of Masaccio and Ghirlandaio and the works of Leonardo da Vinci and Michaelangelo, the execution of whose famous cartoons for the Palazzo Vecchio at Florence he watched as a youth of eighteen. To these early studies, and to the influence of Fra Bartolommeo may be traced the marvellous accuracy of his pencil, earning him later the title of "Andrea senza errore," the faultless painter.

¹ *Dictionary of National Biography*.

² *Frustrfield Hundred*, p. 60 (note).

³ "He has till lately been miscalled Vannuchi. The mistake arose through the misreading of his monogram of two A's for an A, and a V crossed."—*Bryan*. "In a receipt given to the Abbess of Luco in 1528 he writes, 'I Andrea d'Angiolo del Sarto.'"—*Alfred Reumont*.

⁴ Della Valle, *Lettre Sanese*, tom. III, p. 324, warns his readers that this Giovanni Barile is not to be confounded with the celebrated carver in wood of that name, who was invited to Rome by Raphael. Vasari, vol. iii, p. 182 (note).

The great disaster of Andrea's life was his marriage in 1512 to the beautiful Lucrezia di Baccio di Fede, a step he took contrary to the advice of his friends, and which changed their respect and affection to contempt and disgust. At her instigation he proved false to Francis I of France, and repaid that monarch's kindness to him in Paris, where he was treated almost as a prince, by embezzling the moneys entrusted to his care for the purchase of works of art in Italy. When the fruits of his dishonesty were dispersed, he made an attempt to regain the confidence of his great patron, but without success, and then "dragged out a miserable existence, amid jealousy and domestic wretchedness, until, infected with the plague, and abandoned by his wife and every other individual, he died in 1530 in the forty-second¹ year of his age." He was buried at Florence in the church of the Servites.

69. THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST
AND TWO ANGELS.

ANDREA DEL SARTO.

41½ in. H. 31 in. W. Panel.

Corner Room.

The Virgin, in a red tunic and blue cloak, a purple drapery wound round her head, is seated on the ground turning to her right; her left hand is round the Holy Child, who stands beside her entirely undraped, looking over His left shoulder. At her feet is St. John looking over his right shoulder, and behind him are two other figures. A green curtain forms the background of this half of the picture. In the other half is a rocky landscape, with St. Antony of Padua kneeling in adoration before an angel, who appears in the sky above, playing on a lute.

This picture was one of the eight presented to Philip, fifth Earl of Pembroke, by

¹ Vasari. That this should be forty-fifth and not forty-second is evident from the date of his birth, which is well authenticated; the error arose from the inscription on his tomb which reads:

ANDRIAE SARTIO
ADMIRABILIS . INGENII . PICTORI
AC . VETERIBUS . ILLIS
OMNIUM . IUDICO . COMPARANDO
DOMINICUS . CONTES . DISCIPULUS .
PRO . LABORIBUS . IN . SE . INSTITUENDO . SUSCEPTIS
GRATO . ANIMO . POSUIT
VIXIT . ANN . XLII . OB . ANN . MDXXX

This inscription was removed owing to the little-mindedness of certain citizens whose permission for its erection had not been obtained, and it was not until 1606 that a fresh memorial was erected. Signor Milanese's discovery of the original baptismal register proves that the true date of Andrea's birth was the 16th July, 1486.

WILTON HOUSE PICTURES

Cosmo III (de Medicis), who in 1669 paid a visit to Wilton.¹ The other pictures mentioned by Gambarini are as follows:

| | |
|---------------------------------------|-----------------------|
| Mary Magdalen | Titian. |
| A Piper | Giorgione. |
| Holy Family | Parmigiano. |
| Our Lord Ascending | Peruzzi. |
| Offering of the Three Kings | Paolo Veronese. |
| A Woman with a Dog | Antonio da Correggio. |
| Holy Family | Palma Vecchio. |

Of this princely gift little remains; the Titian, Giorgione, and Correggio are reduced to little more than canvas, the Paolo Veronese is at Herbert House, and the Palma is no longer at Wilton.

On the back of the panel are the words: "IL DONO DIL GRAN DUCA DA FIOR A FILIP: COM: DI PEMBR:—ANDREA DEL SARTO P:" there is no signature visible on the painting itself.

It is a version of a favourite composition of del Sarto, known as the "Vierge de Pade"; the original is generally admitted to be the picture in the Wallace Collection which came to England from Italy in 1805, passed first into the Aldobrandini Collection and then into that of William II of Holland, was acquired in 1850 by the Marquess of Hertford,² and is probably the finest example of the master in England.

¹ Count Magalotti, or Magolitti, gives the following account of this visit to Wilton in his *Journal des Voyages faits par Côme III, en 1669*, a MS. preserved in the Laurentian Library at Florence, a translation of which was published in 1821. "Early in the morning of the 12th (of April, 1669) my Lord Pembroke and my Lord Herbert came with their equipage to fetch his highness. . . . Having alighted (at Stonehenge) they conversed nearly an hour, and then re-entering the carriage, went to Wilton, the country house of the Earl of Pembroke, situated in the neighbourhood of a small village of the same name. Here his highness returned the visit of a young unmarried daughter of the Earl (another being married to the Baron Paulet) and dined. There was prepared for his highness, at the head of the table, an armchair, which he insisted on the young lady's taking, upon which the Earl instantly drew forward another similar one, in which the serene prince sat in the highest place; all the rest sitting upon stools. His highness obliged the Earl to take the place nearest to him, though in his own house; there were at the table, beside all his highness's gentlemen, the Sheriff and several other gentlemen, in all sixteen. The dinner was superb, and served in noble style; they remained at table two hours. In the course of the afternoon, his highness went down into the garden, through the centre of which flows a river called Nadder, which passes under a bridge on a level with the ground, and produces trout in abundance. His highness went to see the grotto, rough-cast with pumice stone and cockle shells; several fountains that play in different ways; some rooms newly-built, as well for pleasure as for the convenience of a foundry; and the maze park, and whatever else of the pleasurable and agreeable the nature of the country affords. He then went to view the rest of the palace, which is richly ornamented with many pictures of Vandyke; and as evening now drew near, went back to Salisbury."

² Baldry, *Wallace Collection*, 1904, p. 140.

Other versions of the same subject are in the Prado Gallery, where there are two, Nos. 384 and 390, the former attributed to Domenico Puligo; the Munich Gallery: the Borghese, a very poor copy: the Longford Castle Gallery (No. 86): and yet another is mentioned as being in the possession of Lieut.-Col. H. M. L. Hutchinson at Exeter.

The head and left hand of the Virgin in the Wilton picture are quite equal to the Hertford House example, but in other parts, most noticeably in the foot which appears from under her robe and the robe itself, it lacks the freshness of handling that the latter possesses; this want of vigour, coupled with a certain mistiness of outline, effectually destroys any claim that the picture is the unassisted¹ work of Andrea; but taking into consideration its history and marvellous colour, which only those who have been fortunate enough to see it in the open air can realize, it may be said to be a contemporary repetition executed under del Sarto's immediate supervision, and in which the Virgin's head was probably painted by the master himself.

56. CHRIST BEARING THE CROSS.

ANDREA DEL SARTO.

16 in. H. 12 in. W. Panel.

Corner Room.

Our Saviour, clothed in a long-sleeved tunic of a pale red colour, falls under the weight of the Cross; a turbaned attendant, holding a staff, seizes Him roughly with his right hand: background of rocks very poorly painted. There are in the Pitti Palace² in Florence and in the National Gallery of Dublin³ examples that resemble this little panel in every respect, and which are undoubtedly to be attributed to del Sarto. There are four such panels in Dublin, the remaining two completing the set being in the possession of the Earl of Warwick. The Florentine pictures, large compositions representing two scenes in the history of Joseph, are known to have been painted to adorn cassoni carved by Baccio.⁴

The Wilton example was either one of a series representing the story of the Crucifixion, which formed the framework of a predella or altar-piece, or perhaps was

¹ Lanzi points out that Andrea pursued the custom of Raphael and other artists of that age in conducting his works with the assistance of painters experienced in his style, whether friends or scholars. It is known that he gave Pontormo some pieces to finish, and retained Jacone and Domenico Puligo, two individuals who possessed a natural turn for painting, ready to try every species of imitation, and more desirous of recreation than of fame. He also mentions that the latter was less skilled in design than in colouring; his tints were sweet, harmonious, and clear, but he aimed at covering the outline to relieve him of the necessity of perfect accuracy.—*Hist. of Painting*, ed. 1882, vol. viii, p. 160.

² Nos. 87 and 88.

³ No. 104.

⁴ "Vasari dit que ces deux tableaux furent, commissionnés par François Borgherini, pour orner des cassoni sculptés par Baccio, célèbre artiste de son temps."—*Cat. Palais Pitti*, 1902.

one of the decorative panels commissioned by the Guild of Merchants to ornament triumphal chariots, ten of which are mentioned by Vasari¹ as having been painted by Andrea, some with stories depicted in oil. The latter theory would fully explain the hasty treatment of the background.

It is evident on close examination that this panel has been cut down from its original size, the leg and foot of a third figure, painted over, being visible in the lower left-hand corner.



ALBANI, FRANCESCO (OR ALBANO).

1578-1660.

SCHOOL OF BOLOGNA.

ALTHOUGH he painted much in Rome, Albani properly belonged to the later school of Bologna, in which town he was born and died. At first a pupil of Ludovico Carracci, he soon came under the influence of his friends Guido Reni and Domenichino. To the latter Malvasia attributes his taste for select design, solidity, and pathetic power.² He belonged to the Eclectic School as opposed to the Naturalisti.³

Albani acquired great reputation from his smaller paintings; classical rather than religious subjects appealed to him, and his chief characteristic was elegance. As a teacher his influence was felt in the later Roman School, and he numbered among his pupils Carlo Cignani, G. B. Mola, and Andrea Sacchi. Charles I appears to have invited Albani to England.⁴

71. VIRGIN AND CHILD.

FRANCESCO ALBANI.

8½ in. H. 7½ in. W. Marble.

Corner Room.

The Virgin, wearing the conventional red tunic and blue cloak,⁵ leans forward to read a book which she holds in her right hand. The Child, entirely undraped, clasps her round the neck with both hands.

¹ Vasari, 1891, vol. iii, p. 196.

² Lanzi, *History of Painting*.

³ The Eclectics endeavoured to select and unite the best qualities of each of the great masters, without, however, excluding the study of nature. In opposition to these arose another school which endeavoured to form an independent style distinct from those of the earlier masters.—Kugler, *Handbook of Painting*. Milanese Schools.

⁴ *Pilkington's Dictionary*.

⁵ The proper dress of the Virgin is a close red tunic, with long sleeves; and over this a blue robe or mantle.—*Mrs. Jameson*.

Aed. Pem.¹ records that the Virgin and Child are portraits of the painter's wife and of one of his children, an assertion evidently based on Pilkington, who writes: "Connoisseurs remark a great sameness in his delineation of female subjects and cupids, which is accounted for by the fact that his wife Doralice, a woman of extraordinary beauty, was his model in the first case, and the twelve children she bore him in the second."

Owing to its hopelessly damaged condition, the picture gives no adequate idea of this painter's powers: it was acquired before 1730.

There is an inferior, but better preserved, repetition of this picture at Grosvenor House.



ALDEGREVER, HEINRICH.

Living in 1555.

GERMAN SCHOOL.

316. A FRIAR AND A NUN.

ATTRIBUTED TO HEINRICH ALDEGREVER.

40 in. H. 36 in. W. Canvas (unmounted).

This painting, which is stated by Gambarini to have come from the Arundel Collection (there is an inscription on the back of the canvas to that effect), and is attributed by him to Aldegrever, is obviously a coarse production of an inferior painter of a much later date: the vulgarity of its subject prevents its exhibition.



ALFANI, ORAZIO (DI PARIS).

1510-1583.

ROMAN SCHOOL.

BORN at Perugia, Alfani studied under his father Domenico; he imitated Raphael with such success that some of his productions have been mistaken for works by that master. He died at Rome.

296. THE TEMPTATION OF CHRIST. SCHOOL OF ORAZIO ALFANI (?).

15½ in. H. 11¼ in. W. Panel.

South-West Tower.

Christ, in a pale blue tunic, is seated at the base of a ruined arch; to his right a bearded figure in yellow with a red peaked cap offers him a stone. In bad condition,

¹ See Appendix II.

recently restored; said by Gambarini to have come from the collection of Cardinal Medici, and has on the back of the panel the inscription: "CARD: MEDICI.—PARIS ALFANO DI PERUGIA P."

Signed by a later hand "Paris Alfano di Perugia P."

It is difficult to credit an Italian painter with a work of this nature; the influence of Heinrich Goltzius and even Lucas van Leyden is evident in the execution of the figures, and except for the landscape, which might be called Italian, the panel has all the attributes of the Flemish School.



ALLEGRI, ANTONIO (CORREGGIO).

1494-1534.

SCHOOL OF PARMA.

BORN at Correggio near Mantua, Allegri is supposed to have learnt the rudiments of design under his uncle Lorenzo; at first influenced by the study of Mantegna's work at Mantua,¹ he aimed at a softer and fuller style, with a richness of colouring more reminiscent of Leonardo da Vinci. There is a great difference of opinion as to his early instructors. According to an old tradition he was a pupil of Francesco Bianchi of Ferrara; who was a pupil of Cosimo Tura, and a friend of Francia, the latter fact accounting for many of the characteristics of Allegri's earlier work.

His classical and allegorical pictures are to be found in all the great galleries: "Venus and Mars" in London, "Leda" in Berlin,² "Danae" in the Borghese Villa, "Jupiter and Antiope" in the Louvre, and "Jupiter and Io" in Vienna. Vasari's picturesque account of his death has long been disproved,³ but there is no doubt that he died suddenly at his native village, Correggio.

¹ Lanzi, vol. ii, p. 377. But J. P. Richter says: "The hypothesis that Correggio was influenced by Mantegna is altogether antiquated."—Note to Foster's *Vasari*.

² The head of Leda is repainted.—Kugler.

³ "The cares of his family caused Antonio to be very sparing, insomuch that he ultimately became exceedingly penurious. On this subject it is related, that being at Parma and having there received a payment of 60 *scudi*, the sum was given to him in copper money, which he, desiring to carry it to Correggio for some particular demand, loaded himself withal; he then set forward on foot for his home. The heat being very great at the time, Antonio suffered much from the burning sun, and sought to refresh himself by drinking water, but a raging fever compelled him to take to his bed, and from this he never raised his head again, but departed from this life to another, being then in the fortieth year of his age, or there about."—Foster, *Vasari*, vol. ii, p. 410.

WILTON HOUSE PICTURES

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32. A LADY WITH A DOG.¹

SCHOOL OF ANTONIO ALLEGRI (?).²

19 in. H. 14 in. W. Panel.

Corner Room.

Head and shoulders; wearing a blue dress cut low and square at the neck, round which is a single row of pearls; holding a long-haired toy dog in her arms. One of the eight pictures mentioned by Gambarini as having been presented by Cosmo III to Philip, fifth Earl of Pembroke. On the back of the panel is the following inscription: "IL DONO DIL GRAN DUCA DA FIOR A FILIP: COM. DI PEMBR:—CORREGGIO P."³

There is so little of this picture left that it is impossible to identify it as the work of any individual painter, and it is difficult to say if it is rightly described as being of the school of Correggio, there being traces which suggest that it might be more correctly attributed to the school of Bronzino.



MOROSI, ANTONIO.

Circa 1700.

LATE ROMAN SCHOOL.

AMOROSI was a native of Comunanza in the district of Ascoli; beyond this little is known of his history. He is briefly mentioned by Lanzi⁴ as a fellow countryman of Sebastiano Ghezzi, and his co-disciple in the school of Cav. Giuseppe (Joseph) Vernet. His pictures of *Bambocciati* were more successful than his religious pieces, and "would appear really Flemish if the colours were more lucid." According to Mariette he was born in 1660 and he is known to have been still living in 1736.⁵

230. A BOY WITH A BIRD'S NEST.

ANTONIO AMOROSI.

29½ in. H. 24 in. W. Canvas.

Billiard Room.

A ragged urchin, seated cross-legged on the ground, is tempting a nestful of fledglings with cherries; a cat, vilely drawn, claws at his knee. A cow's head, lowing, appears at the left of the picture; in the background are two figures on the further bank of a pond, in which an animal is struggling. This picture seems to inculcate the same moral as Hogarth's "Stages of Cruelty." The colouring is dull and uninteresting and the picture is of little importance; it was acquired before 1730.

¹ Gambarini calls this a "shock" dog.

² For another picture ascribed by Gambarini to Allegri see LOTTO.

³ See AGNOLO.

⁴ Lanzi, vol. i, p. 538.

⁵ Bryan.

ANDREA DEL SARTO. *See* AGNOLO.



ANGUISCIOLA, SOFONISBA (Also spelt ANGOSCIOLA, ANGUISOLA, ANGUSSOLA, ANGUSCINOLA).

1533-1625.

SCHOOL OF CREMONA.

A DISCIPLE of the Eclectic School of Giulio Campi through her master, Bernardino Campi, Sofonisba earned so high reputation by her small historical paintings that she was invited to Spain by Philip II, and worked there in 1560.¹ Returning to her birthplace, Cremona, she lived there to the age of ninety, and though infirm and blind continued to give valuable advice on the subject of her art. Van Dyck himself is reported to have said that he had acquired more knowledge from her than from any one else he knew.²

43. MARRIAGE OF ST. CATHERINE.

SOFONISBA ANGUISCIOLO.

10½ in. H. 8½ in. W. Panel.

Corner Room.

Signed: "Sofon: Anguisciola F: MDLXXX . . ." (remainder illegible).

The Virgin, in red tunic and blue cloak, is seated, holding the Child undraped on her knee. St. Catherine, her right hand resting on a fragment of the legendary wheel, raises her left, on the forefinger of which the Child is about to place a ring. St. Joseph and Elizabeth look over the Virgin's shoulders. The background is architectural. St. Catherine wears a yellow tunic and dull green cloak.³

Aed. Pem. gives the date of this painting as 1587. It is also mentioned in Pilkington's *Dictionary of Painters*.

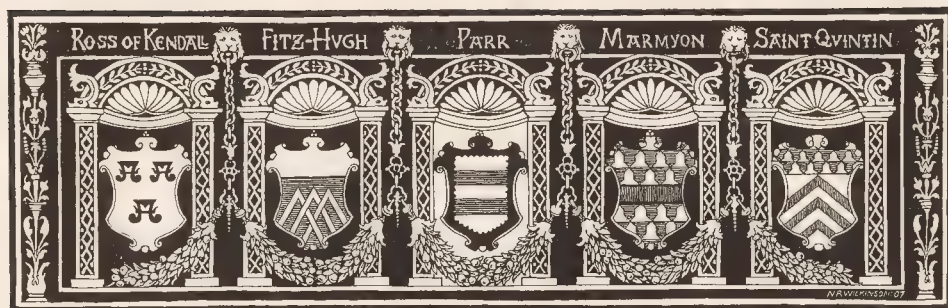
ARPINO. *See* CESERI.

ARRAGONI. *See* LAURENTINI.

¹ Kugler, vol. ii, p. 478.

² Lanzi, vol. ii, p. 445.

³ This picture is merely a copy of a design by Parmegiano, omitting only an angel who hovers above the group holding a wreath. An engraving of this design by the artist himself is in vol. vi of the Wilton Engravings, size 4½ in. w. 6¾ in. h. There is also a second plate signed M.A., with MS. note below "copyd some say by Meldolla, but ye marke here differs from those which follow by him."



AMBINI, PIETRO (?).

298. REBECCA AT THE WELL. PIETRO (?) BAMBINI.
 15½ in. H. 12½ in. W. Copper mounted on Panel.
 South-West Tower.

Rebecca in seventeenth-century costume, attended by a companion, presents her arm to Abraham's servant, who, kneeling at her feet beside the well, encircles it with a bracelet. In the background are two other figures, and above the well is a crane-like pulley.

Several painters of the name of Bambini are known, the most famous being Cav. Niccolo, of the late Venetian School. He had two sons, Giovanni and Stefano, but I can find no trace of a Pietro. This picture is signed by a later hand, "Pietro Bambini P:" and was acquired before 1730. It is of no interest.

BAMBOCCIO. See LAAR.



ARBARELLI, GIORGIO (GIORGIONE).

Before 1477-1511.

SCHOOL OF VENICE.

BORN in a village near Castel-franco, Barbarelli earned the name of Giorgione from his great stature. He studied under Giovanni Bellini at Venice, Titian being his fellow pupil. According to Kugler he was the first Venetian who cast away the antiquated constraint of the Bellini School, treated art with freedom, and handled his colours in a bold, decided manner; his paintings generally have a luminous

power and subdued internal glow, the sternness of which forms a singular contrast to the repose that prevails without.¹ His pictures are rare, and many are still assigned to him on no authority but that of individual opinion; they are mostly cabinet pictures, as he seldom undertook the decoration of churches.

Giorgione died in Venice,² aged only thirty-four, and more than a hundred years later his remains were taken to Castel-franco.

25. A PIPER.

GIORGIONE.

20½ in. H. 16½ in. W.³ Canvas on Panel.

Little Ante-room.

Head and shoulders turned towards the right, with an adolescent beard, wearing a broad-brimmed hat, and with a gray fur cloak over his shoulder; holding a flute in his right hand.

It was one of the eight pictures presented by Cosmo III to Philip, Earl of Pembroke, and has the following inscription on the back of the panel: "IL DONO DIL GRAN DUCA DA FIOR A FILIP COM DI PEMBR: GIORGIONE P:"

In vol. ii of the Wilton Engravings there is a mezzotint, probably by Blooteling, of this picture, reversed: size, 6¾ in. H., 5½ in. W.



BARBIERI, GIOVANNI FRANCESCO (GUERCINO).

1591-1666.

SCHOOL OF BOLOGNA.⁴

BORN at Cento in Ferrarese territory, Barbieri was dubbed "Il Guercino," squint-eyed, the name by which he is generally known, from an unfortunate physical defect. He studied under Gio-Battista Cremonini and Gio-Battista Gennari at Bologna, and acquired, at different periods of his life, three totally distinct styles. "Of these, the first is the least known, consisting of abundance of strong shades, with sufficiently

¹ *Italian Schools*, part ii, p. 431.

² "While Giorgione was thus labouring to his own honour and that of his country, he was also much in society, and delighted his many friends with his admirable performance in music. At this time he fell in love with a lady, who returned his affection with equal warmth, and they were immeasurably devoted to each other. But in the year 1511 it happened that the lady was attacked by the plague, when Giorgione also, not aware of this circumstance and continuing his accustomed visits, was also infected by the disease, and that with so much violence that in a very short time he passed to another life."—*Vasari (Bohn)*, vol. ii, p. 401.

³ "A Piper" ascribed to Giorgione, 16 in. x 20 in., was sold at Sir Peter Lely's Sale in 1682 for £23 10s.—*Historical Manuscripts Commission 15th Report. Appendix*, part vii.

⁴ The Eclectic School.

animated lights, less studied in the features and in the extremities, with flesh inclining to the yellow; a manner distantly resembling that of Caravaggio."¹ In the second period he adopted a softer style and a more delicate combination of colours, but his work became later insipid and mannered, and his colour pale and washy.² He had many scholars and imitators, among whom Benedetto Gennari was the most remarkable. He died at Bologna.

264. HOLY FAMILY.

GIO. FRANCESCO BARBIERI.

49 in. H. 38 in. W. Canvas.

Maiden Lane.

The Virgin, three-quarter length, holding the Child, entirely undraped, on her left arm, and a metal vessel by a strap in her right hand; looks down on Joseph, whose face and cloak have been much repainted. St. John's shoulders and the back of his head appear in the lower part of the picture. The drawing is good, but it is impossible, in the present state of this painting, to give an opinion as to its authenticity. All that can be said is that the peculiarly dark shadows suggest the influence of Caravaggio.

35. VIRGIN AND CHILD.

GIO. FRANCESCO BARBIERI.

31 in. H. 23 in. W. Canvas.

Corner Room.

The Child, entirely undraped, stands on a piece of white drapery holding an open book, to which the Virgin, leaning over his right shoulder, points. The drawing is faulty and the colouring weak. If Barbieri had any hand in its production, it may be safely ascribed to his third period. Gambarini says: "It did belong to Charles I and was sold into France. There was a copy of it made by old Remi."³



BAROCCI, FEDERIGO (OR BAROCCIO).

1528-1612.

ROMAN SCHOOL.

BORN at Urbino, he worked first under Battista Franco; at the age of twenty he went to Rome and studied the work of Raphael. While there he painted a Visitation and Presentation in the Temple for the Chiesa Nuova, which are considered his masterpieces. At a time when the completest degeneracy in art was to

¹ Lanzi, vol. iii, p. 108.² Kugler, *Handbook*, part ii, p. 495.

³ Who this "old Remi" was I cannot discover; there is, however, a painter called Remeë, who is mentioned by Granger as having painted a portrait of Francis, Earl of Bedford, at Penshurst. Bryan also mentions a David Remeëus of Antwerp, *circa* 1601.

be found in Rome, he is said by Kugler¹ to have been instrumental in stemming the tide of ruin. He attached himself somewhat less superficially to the study of old masters, especially of Correggio, so that he may take about the same rank as Parmegianino. His merit did not lie in any depth of intention or power, his conception is sometimes highly affected, his expression sentimental, and his colouring, though often of agreeable harmony and depth, yet rouge-like in the carnations. He returned in his old age to his native town, where he died, and was buried in the church of San Francesco.

65. THE VIRGIN, CHILD, AND ST. JOHN.²

FEDERIGO BAROCCI.

29 in. H. 24 in. W. Canvas.

Corner Room.

The Virgin, in a red tunic with green border and blue cloak, holds the Holy Child by the shoulder and left foot. He stands, almost entirely undraped, on a table which occupies the foreground, on which are arranged a plate of food, in which is a silver spoon, a glass, and a small jug. The infant St. John, holding a cross with a ribbon, on which are the words, "ECCE AGNUS DEI," points to Him from the left of the picture. A window through which is seen an urban landscape is in the right top corner.

A characteristic, if not particularly fine, example of the master, this painting has an especial interest in being that from which Le Blon's³ first coloured print was executed, a good specimen of which exists at Wilton.⁴

¹ Kugler, vol. ii, p. 478.

² Gambarini says that this picture was presented to the Earl of Pembroke (Thomas) by a Monsieur Foquett, or, according to Cowdry, Foucquet, possibly the celebrated French Minister of that name.

³ Gambarini, on page 71, gives the following account of Le Blon. "Jacob Christoffe le Blon van Frankford an mien, born there; but his father was a French Man, he was bred an engineer, and is the same that invented the printing of Pictures; by his genius he became an excellent Painter under Carlo Maratti. He got a patent for printing of Pictures in England, and the first that he did was my Lord's Barocci in the Gallery at London, many do buy one of so curious an Art as to print Red, Blew, Yellow, all the three that are necessary by mixture to make the rest; but they will have more Buyers by printing Sciences where the Beauties in Colours, as Flowers, Birds, Fishes, Anatomy, and all Plants. He has also invented the expeditious Way of weaving Tapestry instead of the slow Way of stitching."

⁴ Now in Lady Pembroke's Room.—Note on Le Blon's invention: "Leblon resolved each portion of the painting which he proposed to reproduce into its component parts of yellow, blue, and red, and mezzotinted three copper plates, one for each of these colours. Now in some cases his task was not difficult. If for example he had to reproduce a green dress, the blue plate and the yellow one could be worked for the purpose, while the red one would be left blank. When super-printed the yellow and the blue would give the required green, and could be made darker or lighter by using the blue or the yellow plate respectively to carry more ink. Such a simple case, however, is an exception, and as soon as

BARTOLOMEO. See BREENBERGH.

BASSANO. See PONTE.

BAZZI. See VINCI, SCHOOL OF LEONARDO DA.



EAUCLERK, LADY DIANA.

1734-1808.

ENGLISH SCHOOL.

LADY DIANA SPENCER was the elder daughter of Charles, fifth Earl of Sunderland, and third Duke of Marlborough, and the great-grand-daughter of the great Duke and Sarah, Duchess of Marlborough. Lady Diana's first instructors, if any, are not known; it is probable that she trained herself by the study of the fine collection of old masters at Blenheim, and seems to have been particularly impressed by the work of Rubens. In the year 1756 there was a rumour of Lady Betty Spencer's approaching marriage with Henry, tenth Earl of Pembroke, coupled with another concerning Lady Di and the Duke of Richmond. The former proved correct, but in the following year Lady Di became engaged to Frederick, second Viscount Bolingbroke,¹ and third Viscount St. John, to whom she was married on 9th September. Their union was not a happy one, and in 1768 was dissolved by Act of Parliament. On 12th August, 1758, Lady Di married the well-known wit

matters became more complicated—when complex shades, gradated modelling, delicate tints have to be reproduced, cases sure to occur in almost every painting—the task becomes enormously difficult. Let any one try to resolve each little portion of a painting into its component colours, and he will see at once how hard it must be to work three plates so that each one of them furnishes just enough of its own colour to produce in combination with the other two the necessary tint and the drawing at once. Only one yellow, one red, and one blue plate were available; to make gradations of these, Leblon had to mezzotint the plate heavily, so as to bring out the colour solid or scrape down so as to let the white paper shine through the ink and lighten the tint. White and light were produced by the paper, black by the super-printing of all three plates. Leblon's plates are very interesting, but they fall short of being satisfactory facsimiles of the paintings they copy. Besides the smaller ones, illustrating the book in which he explains his invention, he executed over twenty-five colour engravings, many of them very large, and all commanding high prices on account of their great scarcity."—Singer and Strang, *Methods of Printing, &c.*, p. 118.

¹ See Reynolds, No. 199.

and friend of Dr. Johnson,¹ Topham Beauclerk, who was the only son of Lord Sidney Beauclerk, and great-grandson of Charles II and Nell Gwynn. "He possessed an exquisite taste, various accomplishments, and the most perfect good breeding. Devoted at one time to pleasure, at another to literature, sometimes absorbed in play, sometimes in books, he was, altogether, the most accomplished, and, when in good humour and surrounded by those who pleased his fancy, one of the most agreeable men that could possibly exist."² In spite of this high tribute Beauclerk does not seem to have proved a model husband, if we may accept the testimony of Burke and Lady Louisa Stuart; but that Lady Di continued a devoted wife to him is evident from the following note in a letter from Dr. Johnson to James Boswell, dated 21st January, 1775: "Poor Beauclerk is so ill, that his life is thought to be in danger. Lady Di nurses him with very great assiduity."³ By her second husband Lady Diana had three children—Charles George, Mary, and Elizabeth; the last-named sat in 1780 for Sir Joshua Reynolds's picture of Una and the Lion,⁴ and in 1787 married George, Lord Herbert, afterwards eleventh Earl of Pembroke. Lady Diana Beauclerk died on 12th August, 1808, and was buried in the parish church at Richmond, twenty-eight years after her second husband.⁵ This artist was no doubt greatly indebted to her engravers for her reputation; the plates for Dryden's *Fables* and Burger's *Leonore*, executed by Francis Bartolozzi from her designs, had a world-wide reputation; at the same time it must be admitted that she showed great spirit and invention in her designs, together with a fine sense of colour and composition, and had she been able to devote herself to a profounder study of anatomy, that stumbling-block to so many women painters, she would have risen to the first rank among the artists of her time. Many of her designs were made for Wedgwood's plaques.

294. A HAWKING PARTY.

LADY DIANA BEAUCLERK.

25 in. H. 25 in. W. Water-Colour.⁶

South-West Tower.

A girl on a gray horse gives a long feather, probably a lure, to an attendant dressed in pale green; boys, dogs, and hawks are grouped round him. In the back-

¹ "The moral, pious Johnson and the gay, dissipated Beauclerk were companions."—Boswell.

² Hardy, *Life of Lord Charlemont*.

³ Boswell, *Life of Johnson*, vol. i, p. 444.

⁴ Now in the collection of the Earl of Normanton at Somerley.

⁵ For much of this information I am indebted to Mrs. Steuart Erskine's *Lady Diana Beauclerk*, London, 1903.

⁶ Although this catalogue deals, properly speaking, with oil paintings only, I have included this and the next two water-colour drawings as being of exceptional interest, owing to the connection between their author and the Herbert family.

ground a man on horseback blows a hunting-horn; trees form a frame to the group, and in the distance is a castle. The colouring, if a little pale, is harmonious, the grouping excellent, and the trees drawn with a bold and free touch. The whole design shows the influence of the French School, and may have been suggested by a panel of tapestry.

293. NYMPHS AND FAUNS.

LADY DIANA BEAUCLERK.

14 in. H. 18 in. W. *Water-Colour.**South-West Tower.*

A nymph, seated on a bank in the foreground, teases an infant faun whose hands are tied by a ribbon which she holds; another faun lies in a cradle-shaped basket at her feet. Behind her a third faun tries to take refuge in a tree from another nymph, who, kneeling below, holds him captive by a ribbon tied round his waist. This is a most characteristic sketch of the artist, who delighted in the representation of such scenes, into which she infused a natural charm which is agreeably free from the sentimentality and artificiality of her contemporaries.¹

This drawing was probably purchased by Catherine, Countess of Pembroke, as her name and the date 1831 are on the back.

267. MARY AND ELIZABETH AS GIPSIES.² LADY DIANA BEAUCLERK.24 in. H. 22 in. W. *Water-Colour.**South-East Tower.*

An unfinished sketch representing two young ladies, one with a basket on her arm, the other with a child on her lap, seated at the foot of a fine old tree; a second child stands close behind them. Very broadly painted and with more vigour than is usual in her work, it somewhat recalls the style of Morland. Mrs. Erskine identifies the two principal figures as sketch portraits of Lady Di's two daughters, Mary and Elizabeth.³ It is not known when this picture was acquired.

Besides these pictures two other works by Lady Diana Beauclerk are mentioned in the old catalogues:

(a) A copy of the Princess Sophia⁴ in crayon. (Cowdry.)

(b) The present Lord Pembroke (George, eleventh Earl) when a child in a frock. (Aedes Pembrochianae.)

I can find no trace of these at Wilton.

¹ Such as De Louthembourg and Cipriani.

² Reproductions of this and the two preceding pictures will be found in Mrs. Steuart Erskine's *Life of Lady Diana Beauclerk*.

³ Mary married Count Jenison of Walworth, and Elizabeth, Lord Herbert.

⁴ This was probably a copy of Honthorst's portrait of the Princess, q.v.



BEECHEY, SIR WILLIAM.

1753-1839.

ENGLISH SCHOOL.

BORN at Burford in Oxfordshire, William Beechey, contrary to his father's wishes, who had articted him to a solicitor at Stowe, entered the Academy School and soon gained for himself a name as a portrait painter. He was elected A.R.A. in 1793, and five years later obtained the full rank of Academician. George III sat to him, and he was appointed portrait painter to Queen Charlotte. Beechey was the second Academician to be knighted, an honour which had been refused by Benjamin West. In sixty-four years he exhibited at the Royal Academy no less than 362 portraits. Sir William died at Hampstead. His most famous picture is the great equestrian portrait of George III with the Prince of Wales, the Duke of York, Sir W. Faucett, and Goldsworthy reviewing the 3rd and 10th Regiments of Dragoons in Hyde Park, now at Hampton Court.

200. LADY HERBERT (*née* ELIZABETH BEAUCLERK).

SIR WILLIAM BEECHEY.

39 in. H. 25½ in. W. Canvas.

Lady Pembroke's Room.

Three-quarter length, seated in a gilt chair towards the left, head turned towards spectator; white muslin dress with blue sash, powdered hair turned back and tied with a white ribbon; warm gray background. Recently restored and in good preservation.

Elizabeth Beauclerk was the third child and second daughter of Lady Diana and Topham Beauclerk;¹ she married in 1787² her cousin George Augustus, Lord Herbert, eldest son of Henry, Earl of Pembroke, and his wife Elizabeth (Spencer),³ who succeeded as eleventh earl in 1794. She had three children, George Charles, who died young, Robert Henry,⁴ who succeeded, and Diana⁵ who married Welbore, second Earl of Normanton; a fourth child, Charles, is stated by Collins to have been born on 9th March, 1793, but probably did not survive his mother, who died on the 25th of the same month,⁶ less than a year before her husband succeeded.

¹ See BEAUCLERK.² April 8th.³ Daughter of Charles, Duke of Marlborough.⁴ See CHALON. He was born 19th September, 1791.—*Collins*.⁵ Born 5th February, 1790.—*Collins*.⁶ She was buried in the old Parish Church of Wilton, with this inscription: "This tablet is inscribed by George, Earl of Pembroke and Montgomery, to the memory of his beloved and ever to be

No. 200
LADY HERBERT
BRECHEY





She seems by her portrait to have been a pretty, placid woman, somewhat delicate, with little force of character; her husband was devoted to her and was overcome at the news of her death, which reached him while fighting in the Low Countries.¹

This picture was No. 166 of the Royal Academy Exhibition of 1792.²

PORTRAITS.

1. By Sir Joshua Reynolds: as "Una." In the possession of her grandson, Lord Normanton at Somerley. Exhibited at the Royal Academy Winter Exhibition, 1883.
2. By Lady Diana Beauclerk: when a child, seated with her sister under a canopy.

ENGRAVINGS.

1. After the picture by Sir Joshua Reynolds: as "Una." Brown, in oval, engraved by T. Watson. Published April 15th, 1782. Lines from Spenser's *Faerie Queene* below. 15 in. H. 12 in. W.
2. Seated with her sister Mary on a divan under a canopy, when about 13. Brown etching by Bartolozzi after Lady Diana Beauclerk, executed in 1780. 11¼ in. H. 12 in. W. Lord Herbert, in August, 1780, writes: "I shall desire your acceptance of Lady Di. Beauclerk's two girls which Bartolozzi has lately published from the original which was by Lady Di. herself."

209. CAPTAIN MONTGOMERY.

SIR WILLIAM BEECHEY.

30 in. H. 25½ in. W. Canvas.

Smoking-Room.

Head and shoulders; in naval uniform with black stock; face turned slightly to right, clean shaved with dark eyebrows and powdered hair; dark gray background.

There are strong grounds for supposing that this Captain Augustus Montgomery was a natural son of Henry, tenth Earl of Pembroke; he is mentioned in many of the Earl's letters, and his name suggests this inference. In a letter from Lord Pembroke to Sir W. Hamilton, dated London, 15th July, 1788, is the following: "I can not find out to what part of the world Augustus' ship is bound; should it be your way, and you see the 'Mercury' (a 28-gun frigate), Captain Augustus Montgomery, sailing into your bay, pray be kind to the Commander and civil to the Surgeon's mate, a

lamented wife, Elizabeth, the daughter of Topham Beauclerk, Esq. and Lady Diana Beauclerk, who died the 25th of March, 1792, aged 26 years. And of his dear and amiable infant son George, who died the 15th of July 1793, aged 5 years and 3 months."—Hoare's *Modern Wiltshire*.

¹ See MS. Letters at Wilton.

² Graves, *Royal Academy Exhibitors*, vol. i, p. 161.

protégé of mine, and godson, as is also Montgomery, to the late Lord Bristol, Augustus Hervey."¹

Exhibited at the Royal Academy in 1792 (No. 317).²

227. THE REV. WILLIAM COXE, ARCHDEACON OF WILTS.

SIR WILLIAM BEECHEY.

30 in. H. 25 in. W. Canvas.

Billiard Room.

Head and shoulders turned to his right, clean-shaven face and white hair, wearing the gown and hood of a Master of Arts, and the black scarf of an Archdeacon.

William Coxe was born in Dover Street, Piccadilly, on the 7th of March, 1747; being the son of Dr. William Coxe, Physician to the King's Household. Educated at Marylebone Grammar School and Eton, he was elected in 1764 to King's College, Cambridge, of which he became a Fellow in 1768.

On his ordination as Deacon in 1771 he took the curacy of Denham, near Uxbridge, a post which he relinquished for the tutorship of the Marquess of Blandford, eldest son of the Duke of Marlborough. In 1775 he accompanied George, Lord Herbert, as tutor during a prolonged tour on the Continent, Captain Floyd (*see* MORIER) being one of the party. After visiting Strasburg, Berne,³ Lausanne, Vienna, St. Petersburg, and other places, he and his charge returned in 1778. He also toured abroad with Samuel Whitbread and H. B. Portman, gathering notes which he subsequently made use of in his various works. In 1794 he travelled through Hungary with Lord Brome, eldest son of Lord Cornwallis.

His advancement was not prejudiced in any way by his absence. In 1786 he took the college living of Kingston-on-Thames, which he resigned two years later to take up the rectory of Bemerton, presented by Lord Pembroke. About 1800 Sir R. Colt Hoare presented him to the rectory of Stourton, which he held until 1811, when he was presented to the rectory of Fovant, in Wiltshire, by Lord Pembroke.

He was appointed Archdeacon of Wiltshire by Bishop Douglas in May, 1804, and had been Prebendary of Salisbury from 1791.

In 1803 Coxe married Eleanora, daughter of Walter Shairp, Consul-General of Russia. He died on the 16th of June, 1828, and was buried in the chancel at Bemerton.

¹ *Hamilton and Nelson Papers*, vol. i, p. 137.

² Graves.

³ In September, 1776, he and Lord Herbert, being at Berne, tried to pay a visit to Voltaire, but were unsuccessful. They were told that he said: "Voilà Mylord Pembroke qui m'envoie son fils qui a 17 ans, et moi j'ai 82. Nous ne sommes pas d'accord. Et je souffre comme un malheureux, je ne puis pas le voir." (Manuscript letter from Mr. Coxe to Lady Pembroke.)

Among the many books published by him are:

Memoirs of Sir Robert Walpole (1798).

Memoirs of Horatio, Lord Walpole (1802).

Historical Tour in Monmouthshire.

Travels in Poland, Russia, Sweden, Denmark and Norway.

Travels in Switzerland and the Grisons.

Biographical Anecdotes of Handel and Smith.

Memoirs of the Kings of Spain (1813).¹



BERCHEM (OR BERGHEM), NICOLAAS (CLAAS)
PIETERSZ, KNOWN AS.

1620-1683.

DUTCH SCHOOL.

BORN at Haarlem, he studied under various masters, among them being Jan Baptist Weenix. Italian nature, both in his landscape and figures, is his favourite subject. In his colouring he is very unequal; oftenest, indeed, warm, clear, and harmonious, but at times cold, heavy, and crude.² Berchem produced a vast number of pictures, and few galleries are without examples of his work; Smith, in his catalogue, describes no less than 417. He frequently introduced figures and animals into the landscapes of other painters. He died at Amsterdam.

110. A LANDSCAPE WITH CATTLE.

NICOLAAS BERCHEM.

18 in. H. 24 in. W. Panel.

Great Ante-room.

Two cows, from behind a fallen tree, watch a peasant, who, accompanied by his dog, rides a donkey along a track with a sack balanced before him. Trees to the left, and beyond them a country landscape.

This picture was acquired before 1730,³ but when or how is not known.

¹ A complete list of his works is given in the *Dictionary of National Biography*, from which publication the above account is mainly taken.

² Kugler, *Handbook of Painting*, part ii, p. 447.

³ Gambarini describes it as "a landskip, cattle, with travellers, horses and packs."



LOEMART, ABRAHAM.

1564-1651.¹

DUTCH SCHOOL.

BORN at Gorcum, Bloemart learnt the elements of his profession by studying the work of Frans Floris; later he spent some years in Paris. Although his frequent mannerisms, empty heads, over-soft execution, and occasional gaudy colouring betray the tasteless period in which he was born, yet his later pictures especially have a well-balanced general keeping, a pure taste, and a broad touch which render them more satisfactory. Among his numerous pupils were his sons Hendrik, Frederik, Cornelis, and Adriaan, with Jan Gerritsen Cuyp, Gerard and Willem van Honthorst, Jan and Andries Both, Cornelis van Poelenburg, and Jan Baptist Weenix. He died at Utrecht.

90. A SHEPHERD AND SHEPHERDESS.

ABRAHAM BLOEMART.

39½ in. H. 49 in. W. Canvas.

Colonnade Room.

A girl, life-size, in a buff-coloured dress and wide-brimmed brown felt hat sits in the centre of the picture, holding on her knee a polished brass bowl. On her left a swarthy peasant, nude to the waist, bareheaded, turning towards her, rests his left arm on a smooth rock in the foreground. This picture shows how much the style of Bloemart influenced his pupil, Gerard van Honthorst, and had it not been clearly described by Gambarini,² it would very probably have been ascribed to the latter painter. Except that it was in this collection prior to 1731 nothing is known of its history.



LOEMART, CORNELIS.

1603-1680.

DUTCH SCHOOL.

BORN at Utrecht, the third son of Abraham Bloemart, Cornelis studied engraving under Crispyn van de Passe; he achieved great success with his graver, and owes his reputation to his skill in this branch of art. He worked in Paris and Rome, where he died.

¹ Amsterdam Catalogue. Authorities differ as to the exact dates of his birth and death: Bryan gives "about 1564 to about 1658," and Kugler 1567 to 1647.

² "Abraham Blomart. A Shepherd courting a Shepherdess in a Straw Hat with a bowl in her hand, with a very agreeable look." Cowdry says that the shepherd holds a bird in his hand; no trace of this is now visible.

160. VIRGIN AND CHILD.

CORNELIS BLOEMART.¹

19½ in. H. 13¾ in. W. Panel.

Little Library.

The Virgin, head and shoulders only, caresses the infant Christ,² whose head only appears. Signed, by a later hand, "Blomaert jun. P."

The head of the Madonna is somewhat devoid of expression, but well modelled and pleasant in colour; the painter has confined himself to a space too limited for his subject. Acquired before 1730.



BLOEMEN, JAN FRANS VAN (CALLED ORIZONTE).

1662-1748 (?).³

FLEMISH SCHOOL.

BORN at Antwerp, Bloemen went early to Rome; while there the scenery of the Campagna and of Tivoli proved an irresistible attraction; in his rendering of this scenery he came so much under the influence, and followed so closely the methods, of Claude Gellée and Gaspard Poussin, that two of his pictures in the Louvre were at one time attributed to the latter. The name of Orizonte was given him by the Bentvogel Society⁴ at Rome on account of his great delicacy in the gradation of distances, in which characteristic he surpassed Poussin, although his inferior in grandeur of conception. He died at Rome.

265. LANDSCAPE WITH FIGURES.

JAN FRANS VAN BLOEMEN.

19½ in. H. 26½ in. W. Canvas.

South-East Tower.

Signed, in the right-hand corner, "Orizonte P:" by a later hand. An Italian valley scene: in the foreground a few slightly painted figures sit by a stream, through which a flock of sheep has just passed, and is winding up to a village which crowns the ridge in the middle-distance; beyond this again a wide valley ends in a ridge of hills. Although insipid and unpleasantly blue in tone and colour, there is a sense of atmosphere in the treatment of the distant hills that suggests strongly the influence of

¹ Gambarini.² Bryan mentions a plate by Bloemart from one of his own designs representing the Virgin Mary and the Infant Christ caressing her.³ Dresden Catalogue. According to Kugler, he was born in 1658.⁴ This society consisted of the Flemish painters who resided in Rome.

Poussin, but at the same time the hasty and careless brushwork of the foreground, and the unsatisfactory composition of the whole subject betray the hand of the pupil. This picture has been re-lined.

BOLOGNA, LORENZINO DA. See SABBATINI.

BOLOGNESE, IL. See GRIMALDI.



BONZI, PIETRO PAOLO (IL GOBBO DE' CARACCI).

Died *circa* 1630.

SCHOOL OF BOLOGNA.

BORN at Cortona, Bonzi was dubbed "il Gobbo" (hunchback) from his physical deformity. He was brought up in the famous Academy of the Caracci, coming under the personal influence of Annibal. He achieved his reputation by his success in painting flowers and fruit, his historical work being rare and inferior. He died at Rome in the Pontificate of Urban VIII aged sixty.

10. STUDY OF A HEAD.

PIETRO PAOLO BONZI.¹

16½ in. H. 12½ in. W. Canvas.

Little Ante-room.

Head of an old man, gray-bearded, turned towards the left; probably a study of a nude model. Gambarini describes it thus: "St. Paul with a picked beard so freely painted that several painters have copied it in London." I cannot see any characteristics that suggest St. Paul; that it was a sketch for a St. Jerome² is far more likely. It is painted with considerable skill, and is in fair preservation, having been re-lined. Acquired before 1730.

¹ I should have been inclined to attribute this picture to Luca Giordano, but as I have not been able to examine any of Bonzi's work, I prefer to let Gambarini's attribution stand.

² The head of St. Jerome in Jordaen's "Theology," Dublin Gallery, No. 46, is almost identical with the Wilton picture.



BORGIANI, ORAZIO.

1577-1615 (?).

ROMAN SCHOOL.

A PAINTER of little importance, Borgiani is known to have been born at Rome; Lanzi states, quoting Baglione, that he died in that town during the Pontificate of Paul V, aged thirty-eight. Bryan mentions that his portrait by himself is in the Uffizi Gallery, but of this there is now no trace.

277. SAINT JEROME.

ORAZIO BORGIANI.

16½ in. H. 11½ in. W. Copper.

South-East Tower.

St. Jerome, bald-headed and with a flowing gray beard, is seated in a hermit's cell contemplating a skull; before him is a crucifix, lighted by a hanging lamp, the design of which is taken from one which appears in Mantegna's famous Madonna; hanging behind him is a cardinal's hat,¹ through the cell door glows a stormy evening sky. The head of the legendary lion² is just visible at the saint's feet. This picture, in common with so many painted on copper, has fallen into so darkened and damaged a condition, that a recent restoration has failed to disclose any merits it may have once possessed.

BORGOGNONE, IL. See COURTOIS.

¹ "It may be necessary to observe that there is no historical authority for making St. Jerome a cardinal. Cardinal-priests were not ordained till three centuries later; but as the other fathers were all of high ecclesiastical rank, and as St. Jerome obstinately refused all such distinction, it has been thought necessary, for the sake of his dignity, to make him a cardinal."—*Sacred and Legendary Art*, Jameson, vol. i, p. 289.

² "We read in the legendary history of St. Jerome, that one evening, as he sat within the gates of his monastery at Bethlehem, a lion entered, limping, as in pain; and all the brethren, when they saw the lion, fled in terror; but Jerome arose, and went forward to meet him, as though he had been a guest. And the lion lifted up his paw and St. Jerome, on examining it, found that it was wounded by a thorn, which he extracted; and he tended the lion till he was healed. The introduction of the lion into pictures of St. Jerome is supposed to refer to this legend; but in this instance, as in many others, the reverse was really the case. The lion was in very ancient times adopted as the symbol befitting St. Jerome, from his fervid, fiery nature, and his life in the wilderness; and in later times, the legend invented to explain the symbol was gradually expanded into the story given above."—*Ibid.*, p. 288.



OURDON, SEBASTIEN.

1616-1671.

FRENCH SCHOOL.

BORN at Montpellier, Bourdon owed his first instruction to his father; he came next under the influence of Jean Barthélemy, going later to Rome, where he earned a livelihood by copying the works of the popular painters of the day. He won his reputation in 1643, in which year he was selected to paint the "Mai," given annually by the Goldsmiths' Guild to the cathedral of Notre Dame. The subject was the crucifixion of St. Peter, and his picture, which was a brilliant success, now hangs in the Louvre. Bourdon was one of the original twelve founders of the old Academy of Painting and Sculpture in Paris, where he died. Seventeen¹ of his works are in the Louvre; the National Gallery possesses one example. His landscapes are rather in the style of Salvator Rosa; his subjects are mostly scriptural, but his work is very unequal in quality.

30. CHRIST BLESSING LITTLE CHILDREN.

SEBASTIEN BOURDON.

11½ in. H. 14 in. W. Copper, mounted on Panel.

Corner Room.

Christ is seated on the steps of a well-proportioned and carefully drawn classical building of the Doric order. He is attended by three or four disciples, one of whom appears desirous of preventing the children from approaching the Master, and is evidently receiving the famous rebuke. There are over fifty minute figures in the composition; the colouring is pleasing throughout, and the grouping very skilfully managed, some of the faces and gestures being finely rendered. Signed, by a later hand, "Sebastian Bourdon."²

This picture has suffered terribly from attempted restoration; where the paint has blistered away from the copper, patches of coarse paint have been dabbed on regardless of the original design or colour, and it is now little more than a wreck.

Bought by Lord Herbert at the sale by auction of Mr. Andrew Hay's Collection of pictures, held 19th February, 1736, where its catalogue number was 29, its price £37 16s., and its description, "A landskip with figures, by Sebastian Bourdon."³

¹ No. 70 being "Le Christ et les enfants."

² In this case the painting may have been signed by the painter himself, but I think it more probable that the signature, being unduly large, was, as is so often the case in this collection, a later addition.

³ *Historical Manuscripts Commission*, vol. vi, p. 13.



BOUTEUX.

Circa 1730.

136. EDWARD MATHISON (?).

32 in. H. 24 in. W. Canvas.

BOUTEUX (?).

Ante Library.

Grove's *Dictionary of Music* does not mention any composer of the name of Edward Mathison; there was, however, a Johann Matheson born in Hamburg in 1681, who became Cantor of the Cathedral of that city, being appointed in 1719 Court Capellmeister to the Duke of Holstein. In 1728 he was attacked with deafness and resigned; thenceforward he occupied himself chiefly with writing, and died in 1764. His printed musical works amount to eighty-eight, besides a large number of completed manuscripts.

The youth in the Wilton portrait is manifestly too young to represent Johann Matheson in 1738, but it may possibly be one of his sons or relations. I can find no trace of a painter of the name of Bouteux.

On the back is written "Edward Mathison, painted by Bouteux, 1738."



BRACKENBURG, RICHARD.

1650-1702.

DUTCH SCHOOL.

BORN at Haarlem, Brakenburg studied under Hendrik Mommsers. His work shows very clearly the influence of Adrian van Ostade, whose colouring he is said by Kugler¹ to equal in his best pictures, but he shows a marked inferiority in his drawing of the figure. His work is scarce; the National Gallery does not possess an example, but there are two fine studio interiors by him at Windsor Castle. He died at Haarlem.

70. INTERIOR OF A FLEMISH SCHOOL.

RICHARD BRACKENBURG.²

34 in. H. 48 in. W. Canvas.

Corner Room.

The schoolmaster, an old man in a black cap, with a white ruff round his neck, leans forward to see what mischief is going on in the corner, which is claiming the

¹ *Handbook of Painting*, part ii, p. 426.

² Gambarini in his catalogue mentions a picture by "Gonsales, of a Spanish family settled in Flanders, he was commonly called little Van Dyck from painting little figures to perfection. It is of

attention of the group of rosy-cheeked Dutch children who are gathering round his desk. The cause of the distraction is not easily discovered owing to the darkness of the picture. Although somewhat faulty in drawing and opaque in colour, this picture is to a great extent redeemed by the expression of interest and amusement which the painter has succeeded in infusing into the children's faces.



BREENBERGH, BARTHOLOMEUS

(OR BREEMBERG).

1599-1659 (*circa*).

DUTCH SCHOOL.

BORN at Utrecht, nothing is known of Breenbergh's early life, but it is evident from his work that he came under the influence of Poelenburg. He resided for some time in Italy, where he painted many small landscapes, in which he followed the style of Salvator Rosa, being better known in that country and in France by the name of Bartolomé.¹ According to Kugler, he shows himself in his landscapes to be a refined draughtsman, his aerial perspective is well understood, and his execution solid and tender; yet owing to their cold and heavy tone, his works often fail to produce a favourable effect. He died at Amsterdam before 1659.

107. A LANDSCAPE WITH ROCKS, WATER, AND SOLDIERS.

BARTHOLOMAEUS BREENBERGH.

19 in. H. 25½ in. W. Canvas.

Great Ante-room.

Signed by a later hand, in the right-hand bottom corner, "Bartolome P:". A rocky gorge with a waterfall in the foreground, near which three soldiers armed with pikes are resting; another group is visible further back. In the background a castle or village is perched on the side of one of the spurs of a snow-capped peak. Of little importance, this picture might be ascribed to many painters of the decadent Schools of the seventeenth century. Cowdry, Kennedy, and their followers ascribe it to the hand of Bartolomé, and in default of any evidence to the contrary this attribution has been retained. Acquired after 1630.

children at a Flemish school." This evidently refers to Juan Giacchinetti Gonzales, a Spanish painter, born about 1630; as, however, he is only known as a portrait painter I think the present attribution more likely to be correct.

¹ Kennedy describes Breenbergh as a pupil of Salvator Rosa, but this is doubtful.



BRIL, PAULUS.

1554-1626.

ROMAN SCHOOL.

BORN at Antwerp, the younger brother of Matteo or Matthys Bril, Paulus, inspired by his brother's success, studied the works of Titian and the Carracci, and finally surpassed him. He worked in every department of landscape, and his pictures are very numerous, eleven are mentioned in the Uffizi and Pitti Catalogues.

He died at Rome.

260. A ROCKY ISLAND.

PAULUS BRIL (?).

19 in. H. 24 in. W. Canvas.

Maiden Lane.

A bold, rocky island close to the mainland; in the foreground are boats and figures. Owing to its condition it is impossible to judge of its authenticity. Acquired before 1730.



BROMPTON, RICHARD.

Died 1782.

ENGLISH SCHOOL.

RICHARD BROMPTON studied first under Benjamin Wilson; later he went to Rome and became a pupil of Raphael Mengs. While in Italy he was patronized by the Earl of Northampton. On his return to England, about 1763, he settled in George Street, Hanover Square, but falling into debt, was released by Catherine II, Empress of Russia, and went to Russia in 1782.

While at Salisbury Brompton was engaged to clean and repair the famous picture of the Herbert family by Van Dyck at Wilton House, a commission executed with so little discretion that the picture has irreparably suffered at his hands. His colouring was showy but heavy, his manner tame and woolly in the pencilling. He valued himself upon the labour and neatness of his finishing, qualities ill-suited to the spirited touches peculiar to Van Dyck.

250. THE EARL OF CHATHAM.

RICHARD BROMPTON.

30 in. H. 25 in. W. Canvas.

North-East Staircase.

Three-quarter length, standing turned to his left, in peer's robes.

This is probably the portrait mentioned by Kennedy as being executed from a print by "Quin." The print in question was engraved in 1778 by J. K. Sherwin from a painting by Brompton, but, as the inscription states, corrected from a cast moulded from his lordship's face by Joseph Wilton, Royal Academician. It is doubtful whether Kennedy refers to Quin as the painter or engraver; there is no mention of anyone of this name in Bryan.¹



BROUWER, ADRIAEN (BRAUWER OR DE BRAUWERE).

1605-1638.

DUTCH SCHOOL.

BORN at Haarlem or Oudenarde, Brouwer studied under Frans Hals, whose dissipated life as well as his spirited touch he is said by Kugler to have imitated, in consequence of which he died young: his pictures are therefore scarce. His subjects were taken almost entirely from peasant life; scenes, indoor and outdoor, of drinking, gambling, dancing, and quarrelling, in which the painter himself doubtless often took part. Later researches have thrown doubts on the justice of his evil reputation, and represent him as more sinned against than sinning. In his epitaph he is said to have been "a man of great mind, who rejected every splendour of the world, and who despised gain and riches." He died at Antwerp, and was buried in the church of the Carmelites.

288. INTERIOR OF A PEASANT'S COTTAGE.

SCHOOL OF ADRIAEN BROUWER.

11½ in. H. 14 in. W. Panel.

South-West Tower.

A bearded peasant, apparently skinning some small animal, stands behind his wife and daughter. The former is asleep with her hands folded in her lap; the latter is eating out of a bowl. A baby is asleep in a cradle to the left, while to the

¹ J. C. Smith, *Mezzotint Portraits*, p. 716, mentions a portrait by Jas. Gwim or Gwinn of Spranger Barry, and Redgrave in his dictionary states that this Gwinn, originally a coach-painter, settled in London in 1755 and died in 1769. This is the nearest name to Quin that I can discover.

right a cat sits in an open window. Signed by a later hand "Brawer," and has been lately restored. A picture of no interest.



BROWN, HENRY HARRIS.

BORN 1864.

ENGLISH SCHOOL.

A PUPIL of Bougereau and Robert Tony-Fleury, Brown first exhibited at the Royal Academy in 1888. In 1902 the French Government purchased his portrait of Mrs. Boyd of Glasstry for the National Collection at the Luxembourg.

191. THE PURPLE ROBE.

H. HARRIS BROWN.

50 in. H. 34 in. W. Canvas.

Lady Pembroke's Room.

A little girl curled up in a high-backed Queen Anne chair, wearing a purple and gold Persian robe over her night-dress. Her left hand rests on a table with a white cloth, on which is a tall glass vase and a chinese blue and white jar with blue and white iris flowers.

Signed: "H. Harris Brown, 1896."

This picture is the property of the present Countess of Pembroke.



BRUEGHEL, JAN (VELVET).

1568-1625.

DUTCH SCHOOL.

BORN at Brussels, the son of Pieter the Elder, called Peasant (Boeren) Brueghel. Jan began by painting flowers: after visiting Italy however he changed his style, and began to paint those landscapes with small figures by which he is generally known.

He is said to have been given the name of Velvet from his habit of wearing that material. Like his brother (Pieter the Younger), he frequently painted small scenes in hell, remarkable for their vigorous colouring and careful finish. Works by this master, or attributed to him, are very numerous. He died at Antwerp.

269. A KERMESSSE.

FIGURES BY JAN BRUEGHEL.

15½ in. H. 22½ in. W. Panel.

South-East Tower.

A village scene. In the foreground a party of holiday folk in gala dress land on the bank of a stream, and are greeted by others. In the village are groups of merry-

makers dancing, and the scene evidently represents a fair or "Kermesse." In the background is a curious double-peaked mountain. The landscape is very inferior, but the figures are skilfully drawn, and may have been put in by Brueghel himself.

It was acquired before 1730, and has been recently restored.

See also MOMPER.



BRUEGHEL, PIETER (CALLED BOEREN-BRUEGHEL).

Circa 1530-1569.

DUTCH SCHOOL.

BORN at Brueghel, a village near Breda, Pieter studied under Pieter Coucke. After travelling for some time in France and Italy he settled, first at Antwerp, and afterwards at Brussels. He painted village feasts and merry-makings, infusing a certain amount of coarseness and vulgarity, and occasionally ghosts and incantation scenes in the manner of Jerome Bosch. He died at Brussels.

195. A WINTER SCENE.

SCHOOL OF PIETER BRUEGHEL.

15½ in. H. 23 in. W. Panel.

Lady Pembroke's Room.

A snow-covered village on the banks of a frozen river on which peasant folk are skating, while some join in a game of curling. At the foot of a tree in the foreground is a bird trap.

One of the many productions which were sold as genuine examples of the master, this picture shows no trace of his hand. The upper part of the panel is much damaged, and it bears the signature, by a later hand: "Jan Bruegel (Velvet) P."



BUONARROTI, MICHELANGELO.

1475-1564.

TUSCAN SCHOOL.

BORN at Castel Caprese, in the diocese of Arezzo in Tuscany, Michelangelo studied for three years in the school of Domenico Ghirlandaio, to whom he was apprenticed. While there he was admitted into the school of sculpture founded by Lorenzo de Medici in the garden of his villa. After the death of his great patron, he retired to Bologna for a time to avoid the troubles brewing in Florence, due to the misgovernment of Piero, Lorenzo's successor. In 1496 he paid his first visit to Rome, and there executed the Pietà now in St. Peter's Church. His next

No. 41

A DEPOSITION

After MICHELANGELO BUONARROTI





great work was the colossal David which stood before the Palazzo Vecchio in Florence, but is now in the Accademia di Belli Arti. Then he turned his attention to painting, and produced the cartoon of Pisa, destined for the wall of the Council Chamber, to face that of Leonardo da Vinci; neither of these works were completed, but the cartoons formed what Benvenuto Cellini calls "The School of the World." It was at this period of his career that Buonarroti entered the service of his greatest patron, Pope Julius II, to whose instigation is due that supreme effort of the painter's genius, the ceiling of the Sistine Chapel. Unrivalled in architecture as in sculpture, he succeeded San Gallo in carrying out Bramante's stupendous design for the Basilica of St. Peter, carrying the building to the base of the cupola. Michelangelo died at Rome, but his body was taken to Florence, and lies in the church of Santa Croce.

41. A DEPOSITION.

AFTER MICHELANGELO BUONARROTI.

23½ in. H. 22 in. W. Panel.

Corner Room.

The dead body of Christ, the arms extended and supported by two "putti,"¹ rests against the Virgin, who, crouching behind, raises her hands and looks upward with an expression of intense grief. On a tree to her left hangs a tiny shield on which the letters "vv" are painted;² in the background are the three crosses, the bodies of the two thieves still attached; the centre cross is of an unusual shape, and a ladder rests against it.³

Separate from the panel, and running round all four sides, is a painted border in eight compartments, and it is in this border that the chief interest of the picture lies. With regard to the centre panel, it is well known that the pictures ascribed to Michelangelo are seldom genuine; he very rarely exercised his hand in easel pictures, and probably never painted in oil;⁴ we may therefore reject it as a production of the master's hand. The design from which it was taken was made by him for the Marchioness of Pescara;⁵ of this several engravings are known; one by Julio Bonasone, dated 1546; another with a slight variation, with the monogram "NB" of Nicholas Beatrizet (Beatricetto)⁶ in 1547; copies of it are known to have been painted

¹ Michelangelo, possibly from anatomical scruples, refrained from giving his angels or amorini wings.

² Gambarini says that these letters refer to the recipient of the picture, but it seems more probable that they are the signature of the painter.

³ In the original design only the base of the centre cross is visible.

⁴ Kugler, *Handbook*, part ii, p. 308.

⁵ Bohn's *Outlines from M. A. Buonarroti's designs*, London, 1863.

⁶ Gambarini mentions that it was engraved by "Beatricetti."

by Marcello Venusti,¹ and the presence of the double V or W on the shield suggests that this panel might possibly be his work; the general style of the painting, however, points to the hand of one who came under the influence of the school of Fontainebleau, a theory which is strengthened by the emblems and trophies which surround it. The shape of the centre cross is most unusual and unorthodox. I can recall no other instance of such a departure from the customary shape, and this together with the monogram may serve to identify the painter.

The four long panels of the frame contain scrolls between trophies of fruit and vegetables; the upper and lower scrolls have the words "MATER DEI" and "MEMETO MEI." The four corner panels contain respectively, three crescents interlaced;² the arms of France, azure; three fleurs-de-lis or; the initials "HD" interlaced; a bow across a quiver.³ It is obvious from these symbols that this picture belonged to Diane de Poitiers,⁴ Duchesse de Valentinois, during the time that she was the mistress of Henry II of France, and it is probable that it was, as Gambarini asserts, a present from the royal lover himself.

Nothing more is known of the history of this painting, except that it was acquired before 1730.⁵

¹ Marcello Venusti was born at Como in 1515, and was a scholar of Perino del Vaga; he was employed by Michelangelo as assistant.—*Bryan*.

² Emblems of the goddess Diana.

³ *Ibid.*

⁴ Diane de Poitiers, daughter of the Seigneur de St. Vallier in Dauphiny, was born on the 3rd of September, 1499. She married Louis de Brézé, Count of Maulevrier in 1514; he died seventeen years later. When in her thirty-seventh year she became mistress of Henri, Duc d'Orléans, while at the court of Francis I, in whose favour she had been supplanted by the Duchesse d'Etampes. Francis dying in 1547, Diane became the ruling power in France, her lover, Henry II, then in his twenty-ninth year, being of dull understanding and feeble character. In 1548 the King bestowed on her the Duchy of Valentinois; eleven years after he was killed while tilting. Diane died in 1565.—*Menzies, Royal Favourites*, 1866.

⁵ In vol. i of *Engravings at Wilton* is a proof on silk of a line engraving from this design, which has the following inscription: "MICH. ANG. BONAR. Palumbi Nouarien Curabant Romae 1566 cum privilegio": and in manuscript below, "Mic. Ang. on silk this is from a drawing, ye Painting has move[d] it is in the gallery, and is the first that was not on paper." Size of plate, 8 $\frac{1}{2}$ in. W., 12 $\frac{3}{4}$ in. H. Pietro Paulo Palombo was an engraver of Navarra, who lived about the middle of the sixteenth century.



AMASSEI, ANDREA.

1601-1648.

LATE ROMAN SCHOOL.

BORN at Bevagna, Camassei studied under Domenichino and Andrea Sacchi. He was a painter of no great reputation, but according to Lanzi, "his merits were undervalued and himself persecuted by his relatives, and he was prematurely cut off at the early age of forty-seven by domestic afflictions." He died at Rome.

315. VENUS ATTIRED BY THE GRACES.

ANDREA CAMASSEI.

10½ in. H. 12½ in. W. *Copper.*

Unframed.

Venus sits nude on red and white drapery, looking into a mirror held by one of the Graces, also undraped; two others arrange her hair. A poor picture, which was found, in a hopelessly damaged condition, in a box of old copper plates.



AMBIASO, LUCA (LUCHETTO DA GENOVA AND LUCHINO).

1527-1585.

SCHOOL OF GENOA.

BORN at Moneglia, near Genoa, Cambiaso studied under his father Giovanni, and worked later with Gio. Battista Castello (El Genovese), with whom he visited Rome. He possessed a decided predilection for the works of the Roman School,¹ and, notwithstanding much

¹ Lanzi, vol. iii, p. 246.

mannerism, occasionally pleases by a sound and clever conception of nature;¹ he was a rapid worker and is said to have used both hands at once. Philip II of Spain employed him on the decoration of the Escorial, where he died.

47. THE CARPENTER'S SHOP.

LUCA CAMBIASO.²

11½ in. H. 10 in. W. Panel.

Corner Room.

Joseph at work by the light of a hand-lamp held by the youthful Saviour; the Virgin, carrying another lamp, descends a staircase in the background. A slight sketch, probably for a larger work, it serves to show the lack of religious sentiment that characterizes this period of the decline of Art. On the back of the panel is a seal on a shield argent (?), a bend cotised or, surmounted by a foreign coronet of nine points: below are the words, "L. C. Jillamery (?) No. 81 Cam- di Giove nel Gabinetto." It is described by Gambarini as "A very free sketch in his manner of drawing and prints in wood," and was acquired before 1730.



CAMPI, GIULIO.

1500-1522.

SCHOOL OF CREMONA.

BORN at Cremona, Campi received his training in the school of Giulio Romano at Mantua. He imitated successfully the styles of many of the older masters, but at the same time did not neglect the study of Nature. His works are to be found at Milan, Cremona, and Mantua.

271. SAINT JEROME.

ASCRIBED TO GIULIO CAMPI.

12½ in. H. 10 in. W. Panel.

South-East Tower.

St. Jerome, a skull in his left hand, his right holding a pen, resting on an open book, gazes at a hanging Crucifix, before which burns a lamp; at his feet lies a lion. On the back of the panel are the initials "DGL" interlaced, surmounted by a coronet,

¹ Kugler, part ii, p. 480.

² Gambarini calls this painter Cangiagio. Pilkington, in his *Dictionary of Painters*, says, "In the Pembroke Collection, at Wilton, is a picture, reputed the work of Cangiagio, representing Christ bearing his cross." This picture is described by Gambarini as "Size 3, higher than long; Christ bearing his cross, horseman before." There is no trace of it now at Wilton.

roughly drawn; below are the words, "Giulio Cambi Veronese P.:" and the date 1509. If this date is correct the attribution is obviously wrong. There are also two seals, the upper one bears on a field semée of cross crosslets a cross moline; supporters, antelopes, motto illegible, the whole surmounted by an earl's coronet. The lower bears a chevron, in the dexter canton a halberd; crest, an arm vambraced and embowed grasping a halberd. Gambarini says: "It did belong to some great family by the Crown and Cypher on the back." Nothing more is known of its history, and as a painting it is of little interest.

CANGIAGIO. See CAMBIASO.



ANTARINI, SIMONE (SIMONE DA PESARO).

1612-1648.

SCHOOL OF BOLOGNA.

BORN at Oropezza, near Pesaro, Cantarini studied under Giovanni Pandolfi and in the school of Claudio Ridolfi; later he visited Bologna and worked under Guido Reni. "He was a great boaster, and a despiser of all other artists, not even sparing Giulio and Raffaello, insomuch that the works could not be so greatly esteemed as the man was detested."¹ He had the reputation of being an accurate draughtsman, and died at Verona.

84. VIRGIN, CHILD, AND ST. JOHN.

ATTRIBUTED TO SIMONE CANTARINI.²

14½ in. H. 10½ in. W. Copper mounted on Panel.

Colonnade Room.

The Virgin, wearing the conventional red tunic and blue cloak, holds the Holy Child on her knee, while with her left hand she caresses the infant St. John. The latter, holding a reed cross, round which is a scroll, raises the Child's foot to his lips. The faulty draughtsmanship makes the attribution of this picture more than doubtful; there are at the same time evidences of skill in the colouring and composition, and it may have been painted by one of the many mediocre students who flocked round all artists of any repute at that decadent period from a very similar design by Guido

¹ Lanzi, vol. iii, p. 104.

² I do not know who is responsible for this attribution.

Reni, of which there is a woodcut by Bart. Coriolanus, executed in 1647. See vol. iii, *Wilton Engravings*. Except that it was acquired before 1730, nothing is known of its history.

13. HOLY FAMILY.

ATTRIBUTED TO SIMONE CANTARINI.¹

19½ in. H. 17½ in. W. Canvas.

Little Ante-room.

The Child is seated, undraped, on the Virgin's knees; behind them stands St. Joseph, an ass beside him; a child angel bends down to pluck some flowers in the left hand bottom corner, and St. John has brought a lamb to the Infant Christ. It seems improbable that this picture and the previous one were painted by the same hand; both paintings, however, obviously belong to the decadent School of Bologna, and are not of sufficient interest to merit particular attention. The word CANTARINI is written on the back of the canvas, and the picture was acquired before 1730.

CARLO, DI FIORE. See VOGELAER.



ARRACCI, ANNIBALE.

1560-1609.

SCHOOL OF BOLOGNA.

BORN at Bologna, the younger brother of Agostino, Annibale studied exclusively under his cousin Lodovico, and was one of the founders of the famous Academy, "degli Incamminati." Unlike his brother, he neglected letters, while a natural bluntness of manner inclined him to taciturnity, and when compelled to speak, it was in a satirical, contemptuous, or disputing tone. He is said by Kugler to be by far the most distinguished of the family. He died at Rome.

80. SOLDIERS QUARRELLING.

SCHOOL OF ANNIBALE CARRACCI (?).

50 in. H. 60 in. W. Canvas.

Colonnade Room.

Three figures, one in armour, are furiously disputing over a piece of drapery; behind them another figure in armour looks upwards. What appears to be the base of the Cross is also visible, and suggests that the scene represents the quarrel over the

¹ By Gambarini.

seamless robe, finally decided by the casting of lots. A rough but spirited sketch, the fury and vigour of the action is well suggested, and the whole composition and colouring suggests the Venetian rather than the Bolognese School.



CARRACCI, LODOVICO.

1555-1619.

SCHOOL OF BOLOGNA.

BORN at Bologna, Lodovico studied under Fontana at Bologna, and Tintoretto in Venice, both of whom advised him to abandon painting and take up some other profession. He persevered, however, in his studies; pursued nature everywhere; exacted of himself a reason for every line he drew;¹ and finally became the founder of the Eclectic School, and in conjunction with his cousins, Agostino and Annibale, directed that Academy "degli desiderosi,"² which gained a world-wide reputation, and became the resort of all the students of that day. He died at Bologna.

33. HOLY FAMILY.

LODOVICO CARRACCI.

7½ in. H. 9½ in. W. Marble mounted on Panel.

Corner Room.

St. Joseph, in a brown coat with a gray cloak over his knees, sits in an angle formed by two pieces of stone, reading a book; the Virgin, in a red tunic and blue cloak, holds the Child and infant St. John, who sit embracing each other on a white cushion. Although much retouched, and in a very damaged condition, this painting shows signs, in colour and composition, of having been executed by a skilled hand. It probably was one of many panels executed for a marble altar-piece, which would account for the material on which it is painted. On the back of the panel is the word CARRACCI. According to Gambarini, Annibale, Lodovico's cousin, etched one of his many plates from this picture.³ It was acquired before 1730. A repetition of this picture is in the possession of Sir W. Thornely Stoker, Dublin.

CASSANO. See LAAR.

¹ Lanzi.² "Those who regret the past, despise the present, and aspire to a better future."

³ This plate, a line engraving, size 8½ in. W. and 6½ in. H., is in vol. vi of *Wilton Engravings*. I have compared it with the picture and find that they are identical in design. The plate is signed: "Anni. Car. in. fe. 1590."



ASSANA, NICCOLO.

1659-1714.

GENOESE SCHOOL.

BORN at Venice, Niccolo studied under his father Giovanni Francesco. He was known chiefly as a portrait painter, and came to England in the reign of Queen Anne. He died in London.

179. THE PIAZZA NAVONA AT ROME.

NICCOLO CASSANA (?).

30 in. H. 40 in. W. Canvas.

South-East Staircase.

A fair in the Piazza Navona: in one corner is a Jesuit preaching, attended by another who holds a Cross; near them a mountebank beats a drum. This picture suggests the hand of Van Laar rather than that of Cassana, but Gambarini, writing a few years after Cassana's death, ascribes it to him. It is signed by a later hand: "Cassana p.", and has been lately re-lined.



ASTELLO, VALERIO.

1625-1659.

SCHOOL OF GENOA.

SON of Bernardo Castello, a painter of some reputation, Valerio was born at Genoa, and studied under Domenico Fiasella. Although he followed the style of the Procaccini and of Correggio in some respects, he succeeded in forming a style unique and peculiarly belonging to himself.¹ He worked for collections as well as painting in fresco, and his works, which were scarce, owing to his early death, were at one time much valued. He died at Genoa.

6. DEPOSITION.

VALERIO CASTELLO.

18½ in. H. 14½ in. W. Canvas.

Little Ante-room.

The dead body of Christ, at the foot of the Cross, rests against the Virgin's knees, who spreads out her hands and looks upwards. Mary Magdalene clasps and kisses

¹ Lanzi, vol. iii, p. 259.

the Saviour's hand; behind her is St. John, while a figure in the habit of St. Dominic looks on in adoration; infant angels hover among the clouds round the Cross. If this picture is untouched by later hands it shows traces of great rapidity of execution. The composition, however, is pleasing, and probably formed part of a scheme of mural decoration for some Dominican church. On the back of the canvas are the words: "VALERIO CASTELLI." It was acquired before 1730, and is mentioned as being at Wilton by Pilkington in his Dictionary.



ASTIGLIONE, GIOVANNI BENEDETTO (IL GRECHETTO).

1616-1670.

GENOESE SCHOOL.

BORN at Genoa, Castiglione studied under Giovanni Andrea de Ferrari, and also under Van Dyck at Genoa. "The great reputation which he has acquired in Europe has been derived from his cabinet pictures, where he has represented in a wonderful manner animals, either alone, or as accessories to the subject. In this department of art he is, after Bassano, the first in Italy."¹ He died at Mantua.

164. THE ARK OF NOAH.

BENEDETTO CASTIGLIONE.

50 in. H. 67 in. W. Canvas.

Dining Room.

Noah, seated at the door of the ark holding an open book on his knees, tells the tale of the animals as they pass by him two by two. On the left lies a roebuck, and on the extreme right a pair of apes. In the centre of the composition is a pile of household utensils.

A very fine example of this painter, and worthy of a better place. Gambarini describes it thus: "Noah going into the Ark; his strong, free manner with a Goose Quill, the Roebucks on the foreground are as big as the life, and so natural as to appear alive."

Another picture by this painter, called "The Four Elements," was bought by Lord Herbert in February, 1726, for £31 10s. at auction.² Of this I can find no trace.

¹ Lanzi, vol. iii, p. 273.

² *Historical MSS. Commission*, vol. vi (1901), p. 18.

CERJAT, MRS.

TWO FLOWER-PIECES, the work of Mrs. Cerjat, are mentioned by Kennedy. These I cannot trace, but the following extract from the Annual Register for 1789 throws some light on the connection of their author with Wilton House, besides being of general interest.

Letter from John Hunter, F.R.S. Account of a wolf breeding with a Pomeranian bitch at Mr. Brookes in the New Road. Of the litter that resulted Lord Pembroke bought a bitch puppy.

"Hearing that Lord Pembroke's bitch had likewise bred, I was anxious to know the truth of it, and finding his Lordship was in France, I took the liberty of writing to Lord Herbert, and received in answer the following letter:

"Wilton House, Decr. 20th, 1786.

"Sir, the half bred wolf-bitch you allude to was given as I always understood to Lord Pembroke by Lord Clanbrassil; she might perhaps have been bought at Brooks' by him. She had four litters, one of ten puppies by a dog between a mastiff and a bulldog. One of these was given to Dr. Eyre at Wells in Somersetshire and one to Mr. Buckett at Stockbridge. The second litter was of nine puppies some of which were sent to Ireland, to whom I know not. This litter was by a different dog but of the same breed as the first. The third litter was of eight puppies by a large mastiff. Two of these were I believe sent to the present Duke of Queensberry.¹ The fourth litter consisted of seven puppies two of which were sent to Mr. Cerjat, a gentleman who now resides at Lausanne in Switzerland, and is famous for breaking dogs remarkably well. These two puppies were however naturally so wild and unruly that he found it impossible to break them. She died four years ago and the following inscription was put over the place where she is buried in the garden, by Lord Pembroke's order. 'Here lies Lupa | Whose grandmother was a wolf | Whose father and grandfather were dogs, and whose | Mother was half wolf and half dog, She died | On the 16th October 1782 aged 12 years.'² I am etc. Herbert."

I find a print of the church of Louth, Lincolnshire, dated 1774, dedicated to Maximilian Cerjat, Esq., among the Wilton House Engravings.

¹ William Douglas, fourth Duke of Queensberry, known as "Old Q.," who succeeded in 1778, and died in 1810.

² This stone with its inscription still exists.



CERQUOZZI, MICHELANGELO (DELLE BAT-
TAGLIE).

1602-1660.

ROMAN SCHOOL.

BORN at Rome, Cerquozzi studied under Bonzi (il Gobbo da Cortona) and De Laar. He painted fairs, markets, shipwrecks, and "bambocciate," but devoted himself finally to fruit and flower pieces. He died at Rome.

283. BOY GATHERING GRAPES.

MICHELANGELO CERQUOZZI.

73½ in. H. 45 in. W. Canvas.

South-west Tower.

A youthful peasant plucks grapes from a vine growing up the trunk of a pomegranate tree and hands them to a girl below him; in the background is a group of country folk. According to Cowdry "the painter of this picture was famous for travelling figures."

This is a fine example of the painter and has apparently not been touched in any way since it was seen in 1696 by John Evelyn, who writes: "June 11th. Dined with Lord Pembroke . . . he showed me divers rare pictures, especially one of M. Angelo of a man gathering fruit to give to a woman." Gambarini gives a long account of the picture in very indifferent English, and states that Sir Robert Gere¹ gave the painter's widow 300 pistoles for it, "it being a favourite of her husband's, which he kept for himself." He adds that Cerquozzi painted the figures, which was not usual for him, as in most of his pictures they were put in by other painters.



CESARI, GIUSEPPE (IL CAVALIERE D'ARPINO).

1568-1640.

ROMAN SCHOOL.

BORN at Rome, scholar of Pomarancio, Cesari, according to Lanzi, did as much to corrupt the taste of an age, already depraved in painting, as Marino did in poetry. Unhappily his works survived him, and one of them now mars what would otherwise be one of the finest ceilings in England. He was a perfect master of the arts of intrigue, and had the talent of exalting the merits of his own productions while he depreciated the work of others.² He died at Rome.

¹ Perhaps a Sir Robert Gore.

² Bryan.

IV. DAEDALUS AND ICARUS.

GIUSEPPE CESARI.

12 ft. H. About 10 ft. W. Canvas.

Ceiling of Single Cube Room.

Icarus falls headlong from the sun's rays, his wing-feathers scattered; below him his father Daedalus with hands outspread looks upwards horror-struck. A miserable production, poor in colour, design, and execution, which disfigures one of the most beautiful rooms ever conceived by Inigo Jones. This canvas was brought from a villa near Florence, and given to Philip, seventh Earl of Pembroke, by the first Sir Charles Cottrell.¹ There is an engraving of it in vol. i of *Wilton Engravings*, executed in 1600 by Raphael Guidi.



HALON, ALFRED EDWARD.

1781-1860.

ENGLISH SCHOOL.

BORN at Geneva, Chalon moved with his parents to London while still a youth; there he became a student of the Academy Schools. He rapidly earned considerable reputation as a portrait-painter in water-colours, and was elected A.R.A. in 1812, becoming a full Academician four years later.

His style is free-spirited and elegant, in some ways suggesting French influence, due possibly to his parentage. In later life he painted in oil, but his reputation rests almost entirely on his work in water-colour. He died at Kensington, and was buried in Highgate Cemetery.

213. ROBERT, TWELFTH EARL OF PEMBROKE.

A. E. CHALON.

36 in. H. 28 in. W. Canvas.

Smoking-Room.

Three-quarter length, facing spectator, seated, wearing a black coat cut high at the collar, open waistcoat with voluminous gray cravat; dark crimson background.

Robert Henry, third child and second son of George,² Earl of Pembroke and Diana (Spencer)³ his wife, was born on the 19th of September, 1791. His elder brother George dying an infant in 1793⁴ (in which year he also lost his mother), he succeeded, on the death of his father in 1827, to the title and estates as twelfth Earl of

¹ This fact is given in a MS. note under Guidi's print. Sir Charles Cottrell or Cotterel was Master of the Ceremonies to James II, *vide London Gazette*, Oct. 8th, 1688. "Whitehall, Oct. 10th. The 9th inst. the Sieur de la Neuille, Envoy Extraordinary from the King of Poland, had audience of the Queen Dowager, conducted by Sir Charles Cottrell, Master of the Ceremonies."

² See REYNOLDS.

³ See BEECHEY.

⁴ Collins.



No. 213

ROBERT, TWELFTH EARL OF PEMBROKE

CHALON





Pembroke and ninth Earl of Montgomery. In 1814 he married Princess Octavia Spinelli,¹ but the marriage proved childless. His portrait shows him to have been an exceptionally handsome man, but the mouth suggests sensuality; he seems to have inherited the characteristics of his maternal grandfather, Topham Beauclerk, without their redeeming features; a striking contrast in every way (if we except good looks) to his half-brother Sidney, afterwards Baron Herbert of Lea. The following account by Lady Herbert of Lea throws some light on the career of this Earl: "Robert, Earl of Pembroke fell in love with a girl in England, which annoyed his father, who did not approve of the connection, and so sent him abroad with a tutor to Italy. There he fell in love with an Italian lady at Naples and determined to marry her. His father, in despair, instantly started for Naples, and, when he arrived, got the Neapolitan Court to imprison him in the Castle of St. Angelo. But Robert had heard of his intention, and contrived to get his marriage solemnized in the Catholic church before his father could arrive. His father then moved heaven and earth to get the marriage annulled, but it was too late, it was done so legally that it could not be declared invalid. Robert, however, before he had been a month in the Castle had attached himself to the daughter of the 'Guardiano,' so that his father thought it was wiser to let him go back to his lawful wife. She was a Princess Spinelli, daughter of the Duc de Lorine. Her husband, however, never cared for her and went and lived in Paris:² he settled £5,000 a year on her when he succeeded to the title,³ but never took her back." Of his subsequent adventures I need not speak. The last woman⁴ with whom he had dealings appears,

¹ Daughter of the Duke of Laurino and widow of the Sicilian Prince, Buttera de Rubari; she died in 1857.

² Extract from a daily paper of 1830: "The Earl of Pembroke, who passes his time more at Paris than anywhere else . . . but what does it matter, if he pleases the daughters of Sir George Pigott, and lavishes his money on the fair Josephine."

³ Besides the entailed estates, he only received a legacy of £10,000 from his father, the whole of the Fitzwilliam property in Ireland being left to his half-brother, Sidney, afterwards Lord Herbert of Lea

⁴ The identity of this lady is suggested by doggerel verses published in 1842 and 1843:

Scheffer's the girl of the opera stage,
Who the greatest attraction carries;
For she could not "draw" here, but's been able to draw
The Earl of Pembroke to Paris.

And again,

Lord Pembroke is gone to Paris, they say,
To get all his wigs fresh curled;

And if the fair fingers of Scheffer should be
Half as pointed as are her feet,
The gossips of London and Paris must own,
The job will be very complete.

on his decease, to have appropriated and sold much property not, strictly speaking, her own, and thus many articles of great value and historic interest to the Herbert family were irrevocably lost.

He died in Paris on the 25th of April, 1862.

This picture was No. 988 of the Royal Academy Exhibition of 1837.



CIRCIGNANÒ, NICCOLÒ (IL POMARANCIO).

1519-1590.

FLORENTINE SCHOOL.

BORN at Pomerance in Tuscany, Niccolò visited Rome, when young, in the pontificate of Gregory XIII; there he decorated many churches, among them San Stefano Rotondo, the Tempio del Gesu, Sant' Antonio, and Santa Pudenziana. According to Baglione he died in 1590, but the *Guida di Volterra* points out that this is not correct, as he was painting in 1591.

297. THE CIRCUMCISION.

NICCOLÒ CIRCIGNANO.

15½ in. H. 11¼ in. W. Copper.

South-west Tower.

Above the figures who take part in the ceremony hangs a heavy green curtain; a Raphaelesque figure on the left holds a lighted candle. Very faulty in execution, unpleasant in colour, and of little interest.

This picture is attributed by Gambarini to a painter called Paolo Fiorentino, and is thus signed by a later hand. No mention is made by Lanzi, Pilkington, or Bryan, of any such painter; there is, however, a drawing in the Wilton Collection representing the same scene reversed, attributed to "il Pomerancio." It is probable, therefore, that the picture was painted either by him or by one of his pupils.

CLAUDE. See GELLÉE.



CLIFFORD, EDWARD.

1844-

ENGLISH SCHOOL.

BORN at Bristol, Clifford became a student in the Royal Academy Schools, his first picture being exhibited about 1869. In 1888 he visited Father Damien at the Leper Settlement, and in the following year published an account of his visit. Among his sitters was General Gordon.

Besides the two portraits at Wilton, Clifford painted several members of the Herbert family, among them two three-quarter length drawings of George, late Earl of Pembroke; an unfinished half length of the late Sir Michael Herbert, painted about 1876, and a head and shoulders of Lady de Grey.

138. GERTRUDE FRANCES TALBOT, COUNTESS OF PEMBROKE.¹

EDWARD CLIFFORD.

53 in. H. 32½ in. W. *Paper on Panel.**Ante-library.*

Three-quarter length profile, turned to her left, wearing a black dress cut square at the neck; hands crossed in front holding a black straw hat with black and white ostrich feathers; background of tree trunks and chestnut leaves.

This picture has the appearance of a pastel, but is executed in water-colour; it is signed "Edward Clifford, 1876."

216. HON. SIDNEY HERBERT, AFTERWARDS FOURTEENTH EARL OF PEMBROKE.

EDWARD CLIFFORD.

26 in. H. 21 in. W. *Paper on Panel.**Smoking-Room.*

Head and shoulders, profile turned to his left, wearing a light tweed suit, low collar, and red tie.

Painted in water-colour, when the Earl was twenty-two, and signed "Edward Clifford, 1875."

Sidney Herbert, second son of Lord Herbert of Lea, was born 20th February, 1853; educated at Eton College and Christ Church, Oxford, and succeeded his brother as fourteenth Earl of Pembroke in 1895. He sat as Conservative Member for the Borough of Wilton from 1877 to 1885, in which year he unsuccessfully contested

¹ See RICHMOND.

WILTON HOUSE PICTURES

the newly constituted Southern or Wilton Division of Wiltshire, being returned however, as Member for Croydon in the following year, for which constituency he sat until his promotion to the Upper House.

Lord Pembroke held the office of Lord Steward of the Household of Queen Victoria from July, 1895, to January, 1901, and of the Household of Edward VII from the latter date to January, 1906. In 1877 he married Lady Beatrix Louisa Lambton, eldest daughter of the second Earl of Durham, and has two sons and two daughters:

Reginald, Lord Herbert, M.V.O., born 8th September, 1880, who married, 21st January, 1904, Beatrice, daughter of Lord Alexander Paget, is a Captain in the Royal Horse Guards (1907) and has a son, Sidney Charles, born 9th January, 1906, and a daughter, Patricia, born 12th November, 1904.

George Sidney, born 8th October, 1886, educated at Eton and Magdalen College, Oxford.

Beatrix Frances Gertrude, born 28th October, 1878, married 29th April, 1903, Captain Nevile R. Wilkinson, Coldstream Guards.

Muriel Katherine, born 29th April, 1883.

Lord Pembroke received the G.C.V.O. in 1896, was elected Mayor of Wilton for 1900, that year being the eight hundredth anniversary of the town's incorporation as a Borough, and was a Lord of the Treasury from 1885-86, and again from 1886-92 in Lord Salisbury's Administration.



LOUET, FRANÇOIS (also called JEHANNET, JANNET, and JANET).

1516 (?)—1572.

FRENCH SCHOOL.

BORN, probably, at Tours, François worked under his father Jean, court painter and *valet de chambre* to Francis I, and on the death of the former was appointed to these offices in his stead. He held the post of court painter to Henry II, Francis II, and Charles IX.

1. FRANCIS II AND CHARLES IX OF FRANCE.

SCHOOL OF FRANÇOIS CLOUET.

10 in. H. Each Panel 6 in. W. Vellum on Panel.

Little Ante-room.

The figure styled Francis II and dated 1559 is dressed in trunk hose, velvet embroidered coat lined with white fur, buff-coloured waistcoat, velvet cap with white



No. 1

FRANCIS II AND CHARLES IX OF FRANCE

SCHOOL OF CLOUET



CHINA
FEB. 20



FLORIDA
FEB. 20



ostrich feather. His right hand is on his hip, his left grasps a long sword. Dark velvet curtain with traces of gilt on the edge in the background.

The other figure is dressed in similar fashion, but holds his gloves in his right hand and stands turned to the right.

Under the right-hand figure are the words, by a later hand:

FR: II. REX: F:—FRED: ZUC:—1559.

Under the left the following:

CH: IX. REX. F:—FRED: ZUC:—1560.

The chief characteristics of Francis II as a boy, according to his accepted portraits, were: a prominent upper lip, plump and slightly pendulous cheeks, and a long, fleshy lobe to the ear, the inner convolutions of which protrude in a remarkable way. The portraits of Charles IX, on the other hand, lack the roundness of the cheeks, and the most noticeable feature is the curious pouting mouth. These distinguishing marks are so apparent in the Wilton panels that there can be no doubt of their being contemporary portraits of the youthful monarchs, and although it is impossible to claim definitely that they are the work of François Clouet himself, yet they are evidently no mere copies from larger originals, but clever examples of contemporary work. The absence of any orders or decorations on royal portraits is unusual.

The inscriptions were added before 1751, as they are mentioned in Cowdry's first edition.

The attribution of the portraits to Federigo Zuccherò is obviously wrong; in 1559, the year before the death of Francis II, Federigo, a youth of sixteen, was assisting his brother Taddeo in the decoration of the Belvedere at Rome, and it is not until 1566 that we hear of him in France.

Portraits of Francis II are to be found at:

Antwerp: Museum; by François Clouet (No. 33).

Paris: Louvre; a drawing of the Antwerp Portrait.

Paris: Bibliothèque Nationale; two drawings (see H. Bouchot, "Portraits aux Crayons du XV et XVI siècle").

Chantilly: two drawings attributed to Clouet, inscribed: "Le feu roi françois 2^e estant d'auphim," and "Le Roy françois second" (formerly at Castle Howard).

Castle Howard: family group in which are Francis II, his mother, and his brothers Charles and Henri.

Berlin Gallery.

Althorp (doubtful).

Portraits of Charles IX are to be found at:

Paris: Louvre; two portraits (Nos. 128 and 132), the first is by François Clouet and was formerly at Vienna, the second is probably a copy.

Vienna: a portrait dated 1563.

Florence: Uffizi; among the Valois Miniatures.

CODAGORA. See VIVIANI.



COLOMBEL, NICHOLAS.

1644-1717.

FRENCH SCHOOL.

BORN at Sotteville, near Rouen, Colombel went early to Rome, where he studied the works of Raphael and Nicholas Poussin, being admitted into the Academy of St. Luke at Rome in 1686, and in 1694 into that of Paris. The Louvre possesses one of his works, "Saint Hyacinthe sauvant la statue de la Vierge au siège de Kiovie par les Tartares," No. 136. He was much employed by Louis XIV both at Versailles and at Meudon, and died in Paris. (Bryan.)

45. NARCISSUS.

NICHOLAS COLOMBEL.

24 in. H. 29½ in. W. Canvas.

Corner Room.

Narcissus, spear in hand, kneels by a rock at the side of a stream; two cupids are in a tree above him, another, winged, floating in the air in the centre of the picture shoots an arrow at them; three more are on the opposite bank. On the back of the canvas are the words "N. Columbelli P." Gambarini gives the following account of this picture: "On the back of this picture Sir Peter Lely said, it was a drawing after Niccolo Poussin. Two more pictures are known of the same figures, but something varied; and all the landships quite different. Though all three were good painters, yet the name of the other two are unknown" [*sic*].

CONCA, SEBASTIANO. See DAL SOLE.

A small picture by this painter of "Three of Diana's Nymphs bathing, Actaeon looking on," is mentioned in all the old catalogues, and in Pilkington's Dictionary, as being at Wilton. These authorities, including the last, also mention a similar picture by Giuseppe dal Sole; as the only picture answering to this description has the name

Giu. dal Sole signed on it by a later hand, I have described it under that name. The picture itself is a copy of the left half of G. Sadeler's plate after Aug. Carracci's design.

CORREGGIO. *See ALLEGRI.*

CORTONA PIETRO DA. *See BERRETTINI (Appendix IV).*



COURTOIS, JACQUES (PADRE JACOPO CORTESE, IL BORGOGNONE).

1621-1676.

FRENCH SCHOOL.

BORN at St. Hippolyte in Franche-Comté, Courtois, after receiving some instruction from his father, joined the army and served three years as a soldier. On his return to painting he learnt much from Guido and Albani, but it was at the instigation of M. A. Cerquozzi that he devoted himself solely to depicting battle scenes, a branch of art newly introduced by Tempesta. At the climax of his reputation his wife, with whom he had not been on good terms, died suddenly, and he was suspected of having poisoned her; this so preyed upon his mind that he withdrew himself from society and joined the Jesuits. He continued to paint, however, until his death, which occurred in Rome.

Courtois had many scholars and imitators, the most distinguished being Pandolfo Reschi, of Dantzig. "He painted with great despatch, and his battle pieces are, in consequence, very frequent in collections; his touch was rapid in strokes and his pencil flowing, so that the effect is heightened by distance. His scholars were accustomed to say that their own figures seemed to fight only in jest, those of Borgognone in earnest."¹

19. A PARLEY.

JACQUES COURTOIS.

20 in. H. 37½ in. W. Canvas.

Little Ante-room.

Apparently represents a parley² during a skirmish. Two trumpeters sound a call together in the foreground, where several mounted men are grouped; one of these, in a half suit of armour, with blue sash and plumed hat, mounted on a white horse,

¹ Lanzi, vol. i, p. 487.

² This picture might equally well depict the moment when a commander, after receiving the report of one of his subordinates, orders his trumpeters to sound the "General Advance" which is to decide the issue of the day.

approaches with drawn sword another who holds a red standard. In the background the fight still rages, and dark clouds of smoke roll away before a strikingly luminous sky. Had it not been for the masterly treatment of the sky, I should have been inclined to attribute this painting to one of Courtois' pupils; but whatever may be the shortcomings of the figures in the foreground, the transparent blue and delicate half-tones of the cloud masses were put in by a master hand.

Acquired before 1730.

14. A BATTLE PIECE.

JACQUES COURTOIS.

20 in. H. 37½ in. W. Canvas.

Little Ante-room.

Evidently an affair of cavalry outside a camp, the pavilions of which are dimly seen in the distance. In the foreground, which is strewn with corpses, a man in armour, with a red plume, furiously attacks another on a white horse; in the background cavalry are dimly seen charging through clouds of dun-coloured smoke; a warm toned evening sky illuminates the whole.

As in his former picture, the chief beauty lies in the truth and observation shown in the treatment of the sky; there is, however, much spirit and fire in the action of the combatants.

Evidently a pair with the preceding, this picture was acquired before 1730.

COXIE. *See FLEMISH SCHOOL.*

CREETE. *See DE CRITZ.*



RESPI, DANIELE.

1590-1630.

SCHOOL OF MILAN.

BORN near Milan, Crespi studied under Gio. Battista Crespi (Cerano) and the Procaccini; he followed the principles of the Carracci, although he did not attend their school, but never attained to any great distinction. His work is little known outside his native place, where he died of the plague at the early age of forty.

4. VIRGIN AND CHILD.

Oval. 31 H. 26 in. W. Canvas.

DANIELE CRESPI.

Little Ante-room.

The Virgin, her head and shoulders only visible, holds the Child in her arms; He, looking out of the picture, points to a bird which is in His hand. The expression of the Virgin is pleasing, but the Child is singularly unattractive, and has been apparently entirely repainted. It is a picture of little interest, and was acquired before 1730. Pilkington, in his Dictionary of Painters, says: "At Wilton there is a picture representing the Virgin encircled with flowers, with Christ leaning on her bosom, by Daniello Crespi." He probably confused this painting with the so-called Sassoferrato.



CRESPI, GIUSEPPE MARIA (LO SPAGNUOLO).

1665-1747.

SCHOOL OF BOLOGNA.

BORN at Bologna, Crespi studied under Canuti and Cignani, and copied the works of the Carracci; according to his son he studied much from nature, and at first obtained brilliant and novel effects. Later on, however, he became mannered, and for economy's sake used common and oily pigments,¹ which resulted in the early decay and disappearance of the more delicate tones. His works are very numerous, and comprise historical, fabulous, and familiar pieces. He died at Bologna.

51. GROUP OF MARKET PEOPLE.

17½ in. H. 13¾ in. W. Canvas.

GIU. MARIA CRESPI.

Corner Room.

In the centre a woman on a white horse, with a child in her arms, turns to speak to another woman who holds up a coin; a man kneels beside a large basket in the foreground; behind him a woman leans on a white mule, another, with a basket on her back, stands in the left of the picture. There was originally a tree in the background, but it has been painted over. This canvas has been relined, and what little colour remains is due to the restorer's hand; the grouping of the figures and the management of the light and shade shows a certain amount of skill, but the original colouring has vanished.

¹ Lanzi.



RESTI, CARLO (?).

No painter of this name is mentioned either by Lanzi or Bryan. There was a Domenico Cresti (1558-1638) called Il Passignano, to one of whose scholars the Wilton picture might possibly be attributed.

91. RAPE OF DEJANIRA.

CARLO CRESTI (?).

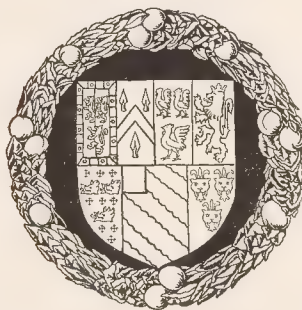
10 in. H. 13 in. W. Panel.

Colonnade Room.

The Centaur Nessus bears away Dejanira across a stream; Hercules from the further bank shoots an arrow at him.

The drawing is poor, the colour unpleasant, and the picture is of no interest.

CRITZ. See DE CRITZ.





DAHL, MICHAEL.

1656-1742.

ENGLISH SCHOOL.

BORN at Stockholm, Dahl studied for some time in France and Italy, and it was not until 1688 that he settled in England. Although Sir Godfrey Kneller was then at the zenith of his popularity, Dahl succeeded in securing many patrons even among the aristocracy. He died in London.

145. THE DUKE OF MONTAGU.

MICHAEL DAHL.

50 in. H. 49 in. W. Canvas.

Library.

Three-quarter length, turning to the right, in armour, a broad blue sash over the left shoulder, holding a baton; he wears a long Ramillies wig, and his helmet is on a table before him.

John Montagu, second Duke of Montagu, born about 1688, was the eldest surviving son of Ralph, first Duke by his first wife, Lady Elizabeth, daughter of Sir Thomas Wriothesley, Earl of Southampton, and widow of Joceline Percy, eleventh Earl of Northumberland.

He appears to have been a man of some talent but with much of the buffoon about him. Sarah, Duchess of Marlborough, wrote of him to Lord Stair: "All my son-in-law's talents lie in things natural to boys of fifteen, and he is about two and fifty. To get people into his gardens and wet them with squirts, to invite people to his country house and put things in their beds to make them itch and twenty other such pretty fancies."¹

The Duke officiated as High Constable at the Coronation of George I and

¹ Walpole, *Letters*, vol. i, 339.

carried the sceptre and crown at that of George II. He was a K.G. (1719); Grand Master of the Order of the Bath (1725); Master of the Great Wardrobe; Colonel of the Queen's Regiment of Horse, now the 2nd Dragoon Guards, or Queen's Bays; and a Member of the Royal Society. He married Lady Mary Churchill, youngest daughter of the great Duke of Marlborough, and had two sons, who pre-deceased him, and three daughters, the youngest of whom, Lady Mary, married, in 1730, George Brudenell, fourth Earl of Cardigan.¹

At the Duke's death in 1749 the dukedom became extinct, but in 1766 it was conferred on his son-in-law, George Brudenell.

There appears to be no reason for the inclusion of this portrait of John, second Duke of Montagu, among the pictures at Wilton, and there is no record of its acquisition.

PORTRAIT.

By Sir Godfrey Kneller: in the possession of W. R. Barker, Esq.

ENGRAVINGS.

1. Three-quarter length, left hand on his sword; mezzotint by MacArdell after T. Hudson.
2. In armour; mezzotint by Johan Faber, the younger, after Dahl.
3. As member of the Kit-Cat Club; mezzotint by Johan Faber, the younger, after Sir Godfrey Kneller.



DAL SOLE, GIOVANNI GIUSEPPE.

1654-1719.

SCHOOL OF BOLOGNA.

BORN at Bologna, Dal Sole studied under Canuti and Pasinelli; he gained considerable reputation as a painter of landscape and mythological subjects, following first the style of Raphael and the Carracci, and later that of Guido. He died at Bologna.

307. DIANA AND ACTAEON.

ATTRIBUTED TO GIOVANNI DAL SOLE

10½ in. H. 8½ in. W. Copper.

South-west Tower.

Three nymphs bathing; the centre one turns round on hearing Actaeon, who appears above them, spear in hand. A picture exactly answering to this description is

¹ *Dictionary of National Biography.*

attributed by the early cataloguers to Sebastian Conca; this having the name *Giu. dal Sole* signed by a later hand, I have described it under that name. That both attributions are incorrect is obvious from the fact that the picture is no more than a copy of a design by Aug. Carracci, which has been engraved by G. Sadeler.

There is another possible hypothesis, which is that this picture is not the one described by Gambarini, and that the signature was added to suit the old catalogues; in which case the note on its present frame may be taken to give its true history; this reads: "A present from Mr. Dillon to Major Floyd¹ at Manchester, Aug. 18th, 1781."



ANNI, FRANCESCO (OR DANI) OF MODENA.

I CAN find no mention of any painter of this name.²

57. THE ANNUNCIATION OF THE VIRGIN.

FRANCESCO DANNI (?).

16½ in. H. 12 in. W. Copper.

Corner Room.

The Virgin, seated, her right hand pressed to her breast, points to an open book on the ground before her; on her left an Angel, holding a lily, points upwards; above her two cherubs' heads appear in the clouds.³ An affected composition of little merit, belonging to the late School of Bologna. It was acquired before 1730.



E CRITZ, EMMANUEL (?).

Circa 1650.

SCHOOL OF BOLOGNA.

BROTHER of John and Thomas, Emmanuel succeeded the former as serjeant painter to King Charles II; nothing else is known of his history.

¹ See under MORIER.

² Lanzi mentions a favourite pupil of Girolamo Donnini, called Francesco Boni, a native of Faenza; he belonged to the decadent School of Bologna, and his master studied in Modena.

³ The Angel is taken directly from an Annunciation by Carlo Maratti.

V. ILLUSTRATIONS TO SIDNEY'S "ARCADIA."

EMMANUEL (?) DE CRITZ.

27 panels 14 in. H. Various lengths. On the panelling, Single Cube Room.

Depicting various episodes from the "Countess of Pembroke's Arcadia," by Sir Philip Sidney (*see* GEERARTS).

The painting of these panels shows that Emmanuel was a better artist than his brother Thomas, but they are of no great importance.

Collins, in his "Sidney Papers,"¹ says: "Whereupon the same year (1580) he (Sir Philip Sidney) retired from Court; and in that summer it's conceived he wrote the eloquent and entertaining romance called 'Arcadia,' whereof there has been printed fourteen editions, which he dedicated to his sister, the Countess of Pembroke; and there's a room at Wilton, the lower panels whereof are finely painted, with representation of the stories mentioned therein."²



E CRITZ, THOMAS.

Circa 1650.

SCHOOL OF BOLOGNA.

THOMAS was probably the youngest of three brothers, the names of the other two being John and Emmanuel, who painted scenery and ceilings in England in the first half of the seventeenth century. John was serjeant painter to James I and Charles I, and died after 1657.

III. THE STORY OF PERSEUS.

THOMAS DE CRITZ.

Canvas.

Ceiling of the Double Cube Room.

Three panels, the centre one oval, the two outer ones rectangular.

The oval panel shows the interior of a circular, domed temple; in the centre a man in a turban holds his sword to the breast of a priest draped in yellow, who stands on the opposite side of a small altar; on the right a man in a helmet poises his spear ready to hurl at another, who is restrained by a woman from drawing his sword. Other armed figures are in the background, and in the air above floats a cherub holding a torch reversed. In the spandrels are amorini, holding crowns, on a blue ground.

¹ Vol. i, p. 102.

² In the old catalogues these panels are said to be the work of the brother of Signor Tommaso, "who only painted small figures." Signor Tommaso evidently refers to Thomas de Critz.

The right-hand panel depicts Andromeda chained to the rock; a huge dragon rises from the sea at her feet; Perseus, on Pegasus, appears in the sky above and levels his spear at the monster.

In the left panel Perseus, sword in hand, holds up Medusa's head; her body lies at his feet, and beside him prances Pegasus.

The painting of these scenes is beneath criticism, and the treatment of the subjects borders on the ridiculous. This painting, and the clumsy festoons of fruit held by ill-drawn *putti* (also attributed to de Critz), which decorate the coving, mar what would otherwise be one of the finest rooms in Europe.

In the old catalogues this ceiling is attributed to a Signor Tommaso,¹ and it is in John Evelyn's Memoirs that the clue to his real name is found. "July 20th, 1654. In the afternoon we went to Wilton, a fine house of ye Earle of Pembroke, in which ye most observable are ye dining-room in ye modern-built part towards ye garden, richly gilded and painted with story by de Creete."



DEL PO, GIACOMO.

1654-1726.

SCHOOL OF NAPLES.

BORN probably at Palermo, Giacomo, like his father Pietro, followed the style of Zampieri (Domenichino). He was principally employed in decorating the halls and galleries of the nobility at Rome and Naples, particularly in the latter town, where he died.

¹ Gambarini says: "The painting on the ceiling of this room and the boys in the ornaments of the coving, Sir Charles Cotterel (see CESARI), who brought him over, called him Signor Tommaso, a disciple of Caracci" [*sic*].

Gambarini describes the pictures thus: "The paintings in the ceiling represent several stories of Perseus, as particularly the cutting off of Medusa's head and the relieving of Andromeda. The great oval in the middle of these shows a very natural section of a temple in perspective, seeing the sky through a round top; it plainly relates to Perseus, because it shows the same dress and face as in the former. There is a priest in great concern at the altar; it is Perseus to revenge himself on Polydectes for the injuries offered to his mother and Dictys, whom he found at the altar, whither they had been forced to fly for sanctuary from his violence." Like most of his descriptions, the language is somewhat obscure, and to render the story intelligible, a short account of the legendary history of Perseus is added.

Perseus was the son of Jupiter and Danaë. Acrisius, father of the latter, as soon as he discovered that she had given birth to a son, put both mother and child into a chest and threw them into the sea; the chest was washed ashore at Seriphos, and they were rescued by Dictys, a fisherman, who brought them to Polydectes, his king. This monarch fell in love with Danaë, and to get rid of Perseus, sent him in quest of the Gorgon's head; having succeeded in his quest, and having rescued and married Andromeda,

262. ALLEGORICAL FIGURE OF THE RIVER TIBER.

GIACOMO DEL PO.

Maiden Lane.

14 in. H. 22 in. W. Canvas.

A bearded recumbent figure, holding a paddle and attended by two nymphs, watches over Romulus and Remus as they are being suckled by the wolf. Coarsely painted, somewhat after the manner of Luca Giordano, it is evidently a sketch for some projected scheme of interior decoration, and may have been done by Del Po himself.

Acquired after 1730.



DE VRIENT, FRANS (FRANS FLORIS).

1517-1570.

FLEMISH-ITALIAN SCHOOL.

BORN at Antwerp, de Vrient studied sculpture under Claudius de Vrient, and painting under Lambert Lombard; later he visited Italy and was much influenced by the work of Michelangelo. "He was an artist of great talent, powers of invention, and facility of painting. He was deficient, however, in the sentiment of his heads, in grace of action, and in understanding of drawing, so that his forms often exhibit marked exaggerations." He died at Antwerp, after founding a large school.

306. LABOURS OF HERCULES.

SCHOOL OF DE VRIENT.

*Each panel 9 in. H. 7 in. W.**South-west Tower.*

A series of six small panels representing some of the Labours of Hercules.¹ In the first the drapery of Atlas is carefully studied; the remaining five have been so restored that little of the original work is to be seen. These panels are interesting as being copies, on a slightly enlarged scale, of six out of the twelve plates depicting the Labours of Hercules engraved in 1550 by Aldegrever.² It is curious that in one case the design is reversed, perhaps because the copyist saw the original plate. The elaboration of the drapery in the Atlas panel might almost lead one to suppose that the Wilton series, in

Perseus returned to Seriphos, and found that his mother had taken refuge in a temple to escape from Polydectes. Proceeding to the King's palace, he turned him and his friends into stone by the agency of the Gorgon's head. The exact scene chosen by de Critz in the centre panel is a little obscure.

¹ "Franc Flores. The life of Hercules, many passages besides what are reckoned his twelve Labours; in Germany he is called the German Raphael."—Gambarini.

² Bartsch, viii, 392. 84, 88, 89, 91, 92, 95.

one case at least, anticipates Aldegrevier's prints, or that the panels are the work of the latter himself, but the general style suggests a later hand. Acquired before 1730.



DIPTYCH.

23. KING RICHARD II AND HIS PATRON SAINTS, KNOWN AS THE WILTON DIPTYCH. FOURTEENTH CENTURY FRENCH SCHOOL (?).

Two Panels, each 21 in. H. 16½ in. W. Tempera.

Little Ante-room.

The painting is on two separate panels of oak, gilded all over, not only back and front, but on their edges, and beautifully finished. Each panel is 16½ inches wide and 21 inches high. The bed of the picture and the framework are all carved out of the same piece of wood, the external thickness of the frame being 1½ inch, and each panel sunk in the middle so as to leave mouldings inside and outside, reserving for the central painting a thickness no greater than a quarter of an inch. The surface of the wood is in excellent condition and perfectly flat.

The two panels are joined by three hinges embedded in the woodwork. Although originally gilt like the rest, the surface at the bottom has been much worn, and the wood laid entirely bare by friction when the diptych was placed upright either on a table or altar. There are no traces of any arrangement by which it could ever have been hung up.

On the lower margin of each panel is a strip of brass fastened by nails; that below the King's portrait has the following engraved on it:

"Invention of painting in oyle 1410. This was painted before in the beginning of Ric^d: 2^d: 1377."

and on that below the Virgin:

"Hollar grav'd & ded: it to K: Ch: 1st & calls it Tabula Antiqua of K: Ric^d: 2nd: wth: his 3: Saints Patrons S: Iⁿ: Bap^t: & 2 K^{es}: S: Edmund and Edw^d: Conf^r:"

The picture is at present in a carved and gilt frame which has a division running down the centre concealing the arrangement of the hinges.

WILTON HOUSE PICTURES

DESCRIPTION OF THE WILTON DIPTYCH.¹

THE King, crowned and in a magnificent costume, kneels and extends his hands towards the infant Saviour, in the arms of the Virgin Mary. The three patron Saints stand behind the King.

The foremost figure, that of St. John the Baptist, with wild locks and shaggy beard, is clad only in a loose skin. The veins on his bare arms and feet are considerably distended. He here stands as patron Saint, so frequently seen in German and Italian art, and holds a small lamb in his right hand without any glory round the head.

The next figure, attired in a long robe with an ermined mantle over it, both being of the same pale colour, is St. Edward the Confessor wearing a richly jewelled crown. He is distinguished by a large golden ring, which he holds up between the forefinger and thumb of his left hand. This ring,² like the gilt broom-cod collar round the King's neck, is thickly outlined with black colour. The King's crown is also outlined with black, but not so those of his patron Saints. With the other hand St. Edward points down to Richard with a recommendatory gesture, whilst his eyes, as those of his companions, are turned directly towards the Virgin.

St. Edward favoured the Benedictine order, and among his numerous claims to veneration one will be specially remembered as a founder of Westminster Abbey.

The third protecting Saint is St. Edmund, king and martyr. He ruled over the East Angles, and was slain with arrows during the Danish invasion. His remains

¹ This description is taken from the late Sir George Scharf's account of the Diptych published by the Arundel Society in 1882.

² "King Edward the Confessor had, after Christ and the Virgin Mary, a special veneration for St. John the Evangelist. One day, returning from his church at Westminster, where he had been hearing mass in honour of the Evangelist, he was accosted by a pilgrim, who asked of him an alms for the love of God and St. John. The King, who was ever merciful to the poor, immediately drew from his finger a ring, and, unknown to anyone, delivered it to the beggar. When the King had reigned twenty-four years, it came to pass that two Englishmen, pilgrims, returning from the Holy Land to their own country, were met by one in the habit of a pilgrim, who asked them concerning their country; and being told they were of England, he said to them: 'When ye shall have arrived in your own country, go to King Edward and salute him in my name; say to him that I thank him for the alms which he bestowed on me in a certain street in Westminster; for there, on a certain day, as I begged of him an alms, he bestowed on me this ring, which till now I have preserved, and ye shall carry it back to him, saying that in six months from this time he shall quit the world, and come and remain with me for ever.' And the pilgrims, being astounded, said: 'Who art thou, and where is thy dwelling-place?' And he answered, saying, 'I am John the Evangelist. Edward, your king, is my friend, and for the sanctity of his life I hold him dear. Go now, therefore, deliver to him this message and this ring, and I will pray to God that ye may arrive safely in your own country.' When St. John had spoken thus, he delivered to them the ring and vanished out of their sight."—*Johannis Brompton Cronicon*, 955. The stone which was in this ring is now set in the Imperial crown of King Edward VII; it is an emerald of a deep colour, and has been recut in brilliant form, probably for Charles II.



No 23

THE WILTON DIPTYCH



were watched over by a huge gray wolf, which is frequently seen crouching at his side in the older effigies. Here he holds only the feathered arrow in his left hand. The arrow has no point (in Hollar's print the point is clearly shown), and looks as if the end had penetrated his heart through the richly embroidered dress. At this part, however, the painting is much damaged, many portions of the plaster being laid bare. St. Edmund's gown, in contrast to that of the Confessor, has long wide sleeves, and his ermine-lined mantle is folded back over his right shoulder in order to show the sleeve in the fullest extent.

A rich pattern of fanciful birds, with widespread plumage, linked two and two by a coronet encircling their necks, and a star pendant from between them, covers the deep blue robe of St. Edmund. They are arranged in vertical rows, one pair above the other.

No rings are worn by any of the persons here represented, and the red shoes of St. Edmund are not extravagantly pointed, as seen in the other works of art belonging to this reign. King Richard has no cushion or stool to kneel upon, and the figures behind him stand upon a barren stony ground, broken into strange forms, and losing itself in a gloomy wood. Above the trees the flat golden background assumes the place of sky. Round the heads of the protecting Saints the gold ground is left unstamped so as to reserve for each a large flat circular nimbus. The face of the King is very fair, with pink cheeks, indicating extreme youth, and may be termed girlish. His rich yellow-brown hair is drawn back in bunching locks; but no form of ear is traceable. The cheeks are perfectly smooth and the eyebrow very faintly marked. He wears a scarlet gown, with broad hanging sleeves, such as may have been known as a "houppelande," and a standing collar fitting close round the neck. The gown is covered all over with gold embroidery consisting of figures of crouching stags with widespreading antlers, each enclosed in a circle of broom-cods, two and two, side by side, as if open. Round his neck is a short collar consisting also of broom-cods, two and two, with two larger cods suspended from a large diamond-shaped jewel in front.

On his left breast is a crouching stag similar to those which are embroidered on the gown, but composed of highly raised white enamel with each point of the gilt antlers tipped with pearls or small knobs of the same white opaque material. The stag lies upon a round black cushion instead of a field of green, as seen in other representations of this device in connection with King Richard.

The gown is lined with a fine gray fur, which appears only where the sleeve is partly turned back over the arm, and within some of the folds as the garment sweeps upon the ground. The broad gold bands along the length of the sleeve, across the shoulder and round the neck, consist of a very full rich fringe, that at the top standing upright so as to conceal the neck like a high-standing collar.

The broom-cod collar is made distinctly separate from the golden devices on the gown by being outlined in black. The peas are always distinctly marked. The crowding and animation of the left-hand compartment contrast strikingly with the repose and solemnity of the four figures on the opposite side. In the latter a large field is laid open, whilst in the right, which contains thirteen figures, the chief part being angels with upraised wings, very little of the ground is seen.

All the dresses, even that of the Virgin, are cut high on the shoulders, with a plain black line bordering round the neck. The sleeves, tapering down to the wrists, are terminated in a simple black line, without any white cuff or embroidery. It may be remarked that the only white observable on all the dresses is a fluted lining to the hood of the Virgin, and a narrow strip along the edge of her dress, below the neck, instead of the strong black line worn by the angels. These plain garments of the angels, entirely destitute of embroidery, fit loosely round the body, and in all cases hang down so as to conceal the girdle.

The figure of the Virgin here is wrapped in an ample mantle, which encircles her limbs and is drawn over her head like a hood; the long under-garment conceals her feet. She supports in her arms the Divine Infant, who is quite naked, excepting a golden drapery which covers the lower limbs, but leaves both feet bare and prominent. He turns, with animated gesture, towards the kneeling King as if addressing him. The palm of His left hand is turned towards the monarch, with rather widespread fingers; but the action of the right hand, with palm inwards, almost as if beckoning, does not imply benediction, although the two longest fingers are extended and the others bent, but rather a pointing upwards to the red cross, on a floating white banner, or pennon, which is held with both hands by a youthful angel. The forefinger of this angel's left hand, whilst grasping the long pole, is significantly straightened towards the King. The stately figure of the Madonna is supported on each side by a kneeling angel, each touching her garment with one hand, as if to urge her forward, and with the other pointing to the King, apparently recommending him to favour. Every angel's head is without a nimbus, which would rarely be the case in Italian art of this period.

The angels are all represented with youthful, and somewhat girlish, forms, in female dresses, wearing wreaths of white and gray roses, and their uniformly yellow-brown hair is dressed either in ringlets and flowing curls, or in plain rolls on each side of the forehead.

The wings of the angels are of variegated plumage, lighter towards the shoulders and growing deeper in colour, from gray to black, as the length of the feathers increases. Their uniform elevation is also a point of considerable peculiarity.

The collars of broom-cods worn by the angels, from each of which two distinct pods are pendant, are short, and fit close round the neck, so as to be distinctly

independent of the top of the blue dresses. The white hart worn by every angel on the left breast, encroaching slightly on the sleeve, crouches upon an oval bed of dark green, and has long golden antlers, outlined with black, and a gold chain hanging down from the crown which encircles the neck.

The golden drapery, which envelops the lower half of the naked Infant, consists simply of the polished surface of the tablet, with the shading of the folds very artistically rendered by means of fine dots. The nimbus of the Madonna is circular, and large in proportion. It is fluted with finely indented radiating lines, which give a peculiar richness of effect.

The nimbus round the head of the Infant Saviour, although only half the diameter of that of Our Lady, contains some very remarkable emblems, but expressed merely by dotting in the polished surface. They consist of a crown of thorns inwoven to form a guilloche pattern, and following the circular line of the nimbus, and three limbs of the cross issuing from the head, but which, having triangular extremities, might also be taken for further emblems of the Passion, namely, the three nails of the Crucifixion.

The background consists, on both panels, of a highly burnished surface of gold punctured with a minute pattern in the finest possible small dots. The King's compartment is patterned with a device consisting of square-ruled lines, each containing four trefoil leaves arranged diagonally, with their stalks meeting in the centre. The Virgin's compartment is also divided into squares, in each of which are four three-fold leaves radiating from the centre, composed entirely of small dots of an almost incredible minuteness. (*Sir George Scharf.*)

HISTORY OF THE WILTON DIPTYCH.

William Lambarde, the antiquary, records an interview he had with Queen Elizabeth at Greenwich on 4th August, 1601, when the Queen spoke to him of a portrait of Richard II which Lord Lumley had given to her. It was then at Whitehall in the custody of Sir Thomas Knevet. If this refers to the Wilton picture it is the first known record of its existence.

The first undoubted reference is made by Abraham Van der Doort in his catalogue of the pictures and works of art which belonged to King Charles I in 1639. "An altar piece with two shutting all over gilded doors, wherein is painted on the one side Richard the Second sidelng, kneeling in his golden robes to our Lady, beside him standing St. John Baptist with a white lamb, and King Edward the Confessor, with a ring on his left hand, standing by, and St. Edmund with an arrow in his left hand, and upon the other door, our Lady and Christ, and some eleven Angels all in blue, with garlands of roses upon their heads, the badge of the white hind upon their

left shoulders; on the outside of the door, the arms of Edward the Confessor with a red hat and mantle; which said piece was given to the king by Sir James Palmer, who had it of Lord Jennings. Length 1 foot 9 inches." In Store at Whitehall Palace, 1639.

On page 72 of the same catalogue Van der Doort thus describes Hollar's print of the picture:

"Item, in a black ebony frame, a piece (from copper) printed upon paper, which was copied from the king's old altar piece, which his Majesty had of Lady Jennings, by Sir James Palmer's means, for the which, in the way of exchange, his Majesty gave his own picture in oil colours done by Lemons."

The next reference is made nearly a hundred years later by John Anstis in *The Register of the Order of the Garter*, published in 1724. In Vol. II, p. 61, he gives two small engravings of the arms on the back of the panels; as the description he gives is dedicated to Thomas, Earl of Pembroke, there is no doubt that the picture was then at Wilton.

In *MS. Hearne's Diaries*, 121, p. 38, is the following letter from a Mr. West, dated from the Inner Temple, 28th April, 1729.

"In answer to yours of the 25th, in my catalogue of the Earl of Pembroke's collection it is thus put down. Tabula Antiqua of Richard the Second when young on his knees in a Robe embroidered with white harts with his three Saints in like habits, St. John Baptist, St. Edmund and St. Edward. On a gold plate under this picture is engraved this Invention of painting in oyle 1410. This was painted before in the beginning of Richard the Second 1377. Wen. Hollar graved and dedicated to King Charles the First and calls it Tabula Antiqua of King Richard the Second with his three Saints, St. John Baptist and two kings, St. Edmund and Edward Confessor. I am informed that Lord Oxford hath one of these cutts of Hollar."

C. Gambarini, of Lucca, in his *Description of the Earl of Pembroke's Pictures*, published in 1731, gives this account:

"This picture was given by King James II to the Lord Castlemaine when he went Ambassador to Rome. My Lord bought it of his heirs after he died. The pictures since Sir Peter Lely advised to put on the back thick priming that could not soak through, receives no prejudice as painting on the wall does even in Italy as in the Vatican. It is dated 1410, and etched by Holler" [*sic*].

Richard Cowdry, in the first edition of his *Description of the Curiosities in Wilton House*, published in 1751, gives an account of the picture which he transcribes from Hollar, but gives no history, an omission which he rectifies in his second edition of 1752.

Kennedy and the author of *Aedes Pembrochianae*, whose works were published in 1758 and 1774 respectively, merely repeat Cowdry's account.

Horace Walpole, in 1762, examined this picture, but was unable to decide on the medium in which it is painted owing to the fact "that it is covered with glass, and is too great a curiosity to have experiments made upon it." He throws no light on its history.

In 1766 a full account is given in the *English Connoisseur*, vol. ii, p. 159, but no mention is made of its previous possessors.

In 1800 Thomas Phillips, R.A., examined the picture minutely, coming to the conclusion that "It is certainly painted in water colours on a gilt ground." The result of his investigation was published in Britten's *Beauties of Wiltshire*, London, 1801.

M. Passavant examined the picture in 1833, and gives an account of it in his *Tour of a German Artist in England*, London, 1836, vol. i, p. 301.

Dr. Waagen in 1835 also examined it, and published the result in his *Treasures of Art, &c.*, ed. 1854, vol. iii, p. 150. Neither of these authors made any investigation into its history.

All the information that can be gathered regarding the early history of the Diptych is, that it was possibly given to Queen Elizabeth by Lord Lumley, in which case it did not remain long in the royal collection; that it was certainly given to Charles I by, or through the instrumentality of, Sir James Palmer, having previously belonged to some one described as Lord Jennings and his widow Lady Jennings. In 1686 it was given by James II to Lord Castlemaine when sending him on an embassy to Rome, and after his death in July, 1705, was purchased by Thomas, Earl of Pembroke, and has since remained at Wilton.

The fact that at the time of Charles I no lord, baronet, or knight existed of the name of Jennings suggests that Van der Doort, who was notoriously careless in these matters, misspelt the name. The late Sir George Scharf writes: "It is quite possible that the previous possessor of the Diptych was Sir Thomas Jermyn, Knight, of Rushbroke, Suffolk, who held the office of Vice-Chamberlain of the Royal Household from 1626 to 1639."

Sir James Palmer, who was instrumental in obtaining the picture for the king, was the father of Roger Palmer, afterwards Earl of Castlemaine, to whom it was subsequently presented by James II.

AUTHORSHIP OF THE WILTON DIPTYCH.

The question of the nationality of the painter of the Diptych has given rise to much divergence of opinion, and is a very difficult problem to determine. Where so great a conflict of opinion among experts of various nationalities exists, the soundest policy, in a work of this nature, is clearly to set forth, as far as possible, the various

views that have been propounded, and to let the reader judge on which side the weight of evidence lies.

The first definite opinion that carries weight is that of M. Passavant, who writes, after a visit paid to Wilton in 1831, "From the circumstance of Richard II being here represented as quite a young man, the date of this picture has been assigned to the beginning of his reign, viz., about the year 1377; nothing however exists, either historically or traditionally, to corroborate this idea. On minuter examination, also, no connoisseur could possibly adjudge to this picture an earlier period than the middle of the fifteenth century: I will also predict that he will recognize in it the school of Fra Angelico da Fiesole, and, to venture still further, the hand even of Cosimo Roselli." Dr. Waagen in his *Art Treasures*, published in 1854, differs as to the date, but agrees as to its Italian origin. "It also," he writes, "agrees so fully in the stage of development and in conception with the work of contemporary Tuscan masters of Arcagnuolo (commonly called Orcagna), of Taddeo di Bartolo, and with the miniatures of Don Silvestro Camaldolense, that it is without doubt by a very able Italian painter, who probably lived at the court of King Richard II." Mrs. Jameson, Mr. W. Hookham Carpenter (late keeper of prints and drawings in the British Museum), Sir A. W. Franks and Sir J. C. Robinson are quoted by Scharf as claiming a Bohemian origin for the picture. This theory is grounded on the fact that Richard married in 1382 Anne, daughter of the Emperor Charles IV (of Bohemia), a monarch whose patronage of art caused a revival of painting both at Prague and Cologne.

Sir George Scharf himself champions the theory that the Diptych is of English origin as regards execution, but comes to no definite conclusion regarding the nationality of its author; and while admitting that the under-tint of light green appears especially in works of the Sienese and Umbrian Schools, points out that the use of oak, on which the Diptych is painted, is rarely employed for such purposes in Italy. He claims also that there is an English character about the faces of the patron saints; this statement, however, is open to criticism, as few heads are more French in type than that of St. Edmund. He further points out that though the close-cropped hair of the Infant Saviour, and the general form of the eyes differ from those characteristics in the early Flemish and Italian schools, yet the manner of dressing the hair of the angels, and the pure blue draperies, together with the rich gilding upon the crowns and embroideries, show affinity to the early productions of Italy.

The late S. Arthur Strong, writing in 1902, says of the authorship of the Diptych: "The difficulty begins when we pass from the enjoyment and decipherment of this precious relic to the attempt to assign it a place and name in the history of art. In the first place it seems to go without saying as a kind of principle of criticism, that whatever

we find in England must either have been imported from abroad, or if made at home, then made by alien hands.

"This view could only be combated in detail and with the help of well-founded general ideas as to the distinctive character and quality of English art. Anyhow, when so much preliminary work still needs to be done, we shall not venture to plead that the picture is, or may be, English. We know that the King was an art lover, though there is nothing to show that the costly picture of the Trinity presented to him and his Queen was home-made. On the other hand the name of John Sutton, the carver who flourished in the reign, sounds English enough.

"Again the picture has been called Bohemian, and the mere fact that the King wedded the sister of Wenceslaus of Bohemia, is enough to have suggested this hypothesis. But if, as is generally supposed, the picture commemorates the King's solemn sanction of the crusade of Henry Despenser, the militant bishop of Norwich, it can hardly have been painted later than 1382, that is the very year of the Bohemian marriage. And we should have expected to see the Bohemian influence, if we must introduce it, not so early in full bloom, but spreading by slow degrees in the wake of the bride.

"There is no doubt that, at first sight, the picture has a tempting look of Italy: but this is mainly due to the general impression of sweetness and gravity like Fra Angelico. The type and the details, however, do not point with sufficient certainty to any particular Italian of the latter end of the fourteenth century.

"The Virgin and Child, and the choir of angels are charming both in sentiment and scheme: but the details, especially of the hands and drapery, are disappointing. The artist is most successful with the figures of saints on the left, which show a respectable attempt at vigour and realism. On the whole, he has the air of being more accustomed to the prettiness of miniatures than to the higher walks of art, and this feature may give us the clue to his whereabouts. Whoever he was, he comes close to the artist of the Hours of the Duc de Berri at Chantilly—that is to Pol de Limbourg—and we conclude provisionally that he was a Fleming not untouched by influence from Italy."

M. Georges Lafenestre, in his notice of *Les Primitifs*, claims that there is no doubt that the Diptych was painted at Calais in 1396 on the occasion of the King's marriage to Isabel, daughter of Charles VI of France, then a maiden of only seven summers. This theory is scarcely tenable if we consider the other known portraits of Richard II, painted at the latter part of his life, and showing invariably a small moustache and beard of curious growth. While pointing out the Anglo-French type of feature noticeable among the angels, he also calls attention to the similarity of this work with that of Gentile da Fabriano, Lorenzo Monaco, Allegretto Nuzi, fore-

shadowing the triumphs of Fra Angelico. M. Buchot also commits the error of giving the date as 1396.

The Wilton Diptych has been attributed by Mr. W. H. James Weale to André Beauneveu on the ground of its likeness to two illuminated miniatures in the *Très Belles Heures du Duc de Berri* (MS. 11060, Bibliothèque Royale, Brussels). These are reproduced in *Les Arts*, January, 1905, and there attributed to Jacquemart de Hesdin. R. de Lasteyrie has shown, however (*Monuments et Mémoires Piot.*, Vol. III, p. 84), that they are probably by Beauneveu. Other works attributable to Beauneveu are discussed by Mr. R. E. Fry in the *Burlington Magazine* for October, 1906, and in an article on Mr. Pierpont Morgan's *Sketch-Book* which is there attributed to him. Mr. Cockerell adds to these (*Burlington Magazine*, November, 1906) the portrait of Richard II in Westminster Abbey.

In spite, however, of a general likeness to the works of Beauneveu it seems impossible to attribute the Wilton Panels to his hand.

A drawing of the Death, Assumption, and Coronation of the Virgin in the Louvre is perhaps the only known work of art which may be by the author of Lord Pembroke's Diptych. This drawing was exhibited at the Primitifs Français (No. 18) with the following description: "Ce dessin a été attribué à André Beauneveu: il paraît être de la main de l'artiste qui peignit le célèbre diptyque représentant Richard II, aujourd'hui en la possession de Lord Pembroke à Wilton-House. Rien n'autorise à donner le nom de Beauneveu plutôt que celui de Jean d'Orléans ou de tout autre. Toutefois, le rapprochement avec le 'Parement de Narbonne' et divers manuscrits nous autorise à indiquer l'école des miniaturistes parisiens."

Sir Martin Conway dissents from the theory of a French origin and writes: "The Wilton Diptych is, in my opinion, to be considered the work of an English artist till someone proves that it is not. At one time it was ascribed to an Italian School, at another to the Bohemian. When the study of the French Primitives became fashionable it was attributed to them, and even claimed for Beauneveu. All these claims and attributions are mere guesswork, as to which no two critics agree.

"The picture may quite well be English; contemporary English miniature painting was of as fine a quality as French work, the show cases in the MS. Department of the British Museum suffice to prove that. The Westminster Abbey altar-piece shows the high quality of English painting a few generations earlier. The portrait of Richard II at Westminster is now ascribed to Beauneveu, but on very slight grounds, and it may also be English.

"The onus of proof lies on the shoulders of those who deny these works to be English. Till they have proved their case these pictures must be left with the country whose sovereign they portray, and in which they have always been preserved."

It is to be hoped that in the future some document may throw light on this vexed question of authorship; all that can be said at the present time is that the Wilton Diptych was executed about the year 1378 by a painter whose name and country are alike unknown.

PURPOSE OF THE WILTON DIPTYCH.

Sir George Scharf was of opinion that the Diptych was devised for a purpose affecting the King's religious movements, and writes: "At that period (1378) the effects of the Papal schism were severely felt throughout Christendom, but especially in Flanders and the kingdom of Naples. On the death of Gregory XI two popes were simultaneously elected to succeed him: Urban VI, a Neapolitan, at Rome, and Clement VII, a Frenchman, at Avignon. The principal nations of Europe were divided at once into two factions, either supporting the one or the other. England, Flanders, and Germany espoused the cause of Urban; whilst France, Scotland, Spain, and Sicily were for Clement.

"The Pontiff of Rome promulgated a crusade against the Pontiff of Avignon, and the bishops and clergy were called upon by their archbishops to enforce upon their flocks the duty of contribution to this sacred purpose. The same indulgences were granted to Crusaders in this expedition as to the Holy Land. It may possibly be that the introduction of the banner in this picture had some reference to the part which the young King was required to take in the conflict, and perhaps to justify his determination to favour the expedition." He suggests as an alternative that it may have been merely the continuation of the effort made by Peter Lusignan, King of Cyprus, commenced in the reign of Edward III, to induce the kings of France and England to conduct a crusade to the Holy Land.

According to the *Dictionary of National Biography* the Diptych was painted to commemorate the confirmation by Richard II of Bishop Despenser's Crusade in 1382. Henry Despenser, or Spencer, Bishop of Norwich, was chosen by Urban VI to lead a campaign against the followers of Clement VII in Flanders. Urban issued bulls for the proclamation of a "crusade" to be conducted by him, and granted him extraordinary powers for the fulfilment of his mission, and plenary indulgence to those who should take part in it or contribute to its support. The king ordered this Crusade to be published throughout England on the 6th December, 1382 (*Rymer*, iv, 157).

Mr. Everard Green (Rouge Dragon), F.S.A., propounds a most ingenious theory as regards the purpose of the Diptych; he claims that it was the votive offering of King Richard II at his Coronation to the Shrine of Our Lady of Pewe, and adduces strong evidence in favour of this assumption. "It is known," he writes, "that the King

visited this Shrine, which was close to Westminster Abbey, immediately after his Coronation, and that there he made some special offering. Richard II was born at Bordeaux on the feast of the Epiphany (6 Jan., 1366-7), and hence I think it is that in the dexter panel two Kings are represented standing, and one kneeling, the universal positions of the three Kings in pictures of the Adoration of the Magi. In the Diptych both St. Edmund, King and Martyr, and St. Edward the Confessor point to the kneeling monarch as their successor on the throne of England.

"In the same panel is St. John the Baptist, resting his hand on Richard's shoulder. This is to recall the fact that the latter succeeded his grandfather, Edward III, on the eve of Midsummer Day, the 23rd of June, 1377, the vigil of the Feast of St. John the Baptist, whom the King had adopted as his Patron Saint.

"The boy King, aged eleven, kneels and offers to the Blessed Virgin, by the hands of her Divine Son, the banner of St. George; a gift to signify that England was the 'Dos Mariae,' a fact mentioned by Archbishop Arundel in his Mandate or Pastoral (see Rymer's *Foedera*).

"The eleven angels which surround the Blessed Virgin are each wearing the King's badge, the White Hart lodged, and represent the years of the King's life at the time of his Coronation, and are the eleven 'angels' presented by him as his special offering to the Shrine of Our Lady of Pewe. These 'angels' were thought to have been pieces of money, but the coin of that name did not come into currency until after the time of Richard II.'

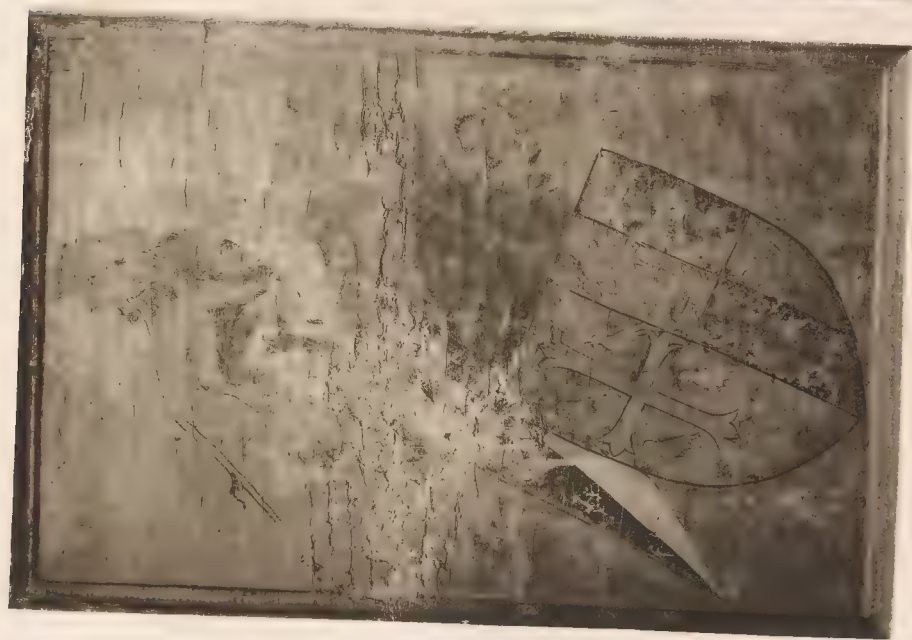
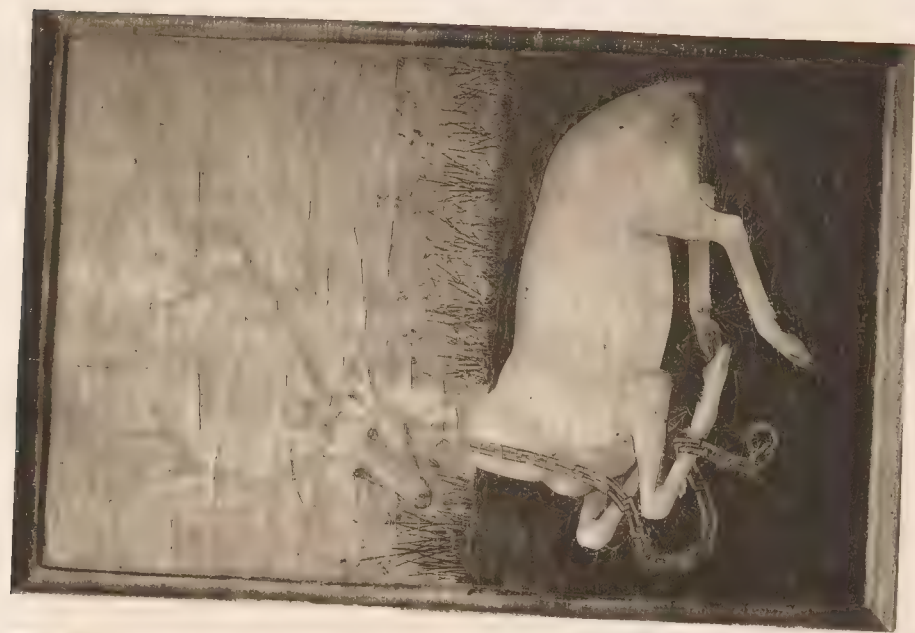
REVERSE OF THE WILTON DIPTYCH.

Sir George Scharf in his pamphlet gives a woodcut of the devices on the reverse panels of the Diptych; John Anstis also in his *Register of the Order of the Garter*, published in 1724, gives two small engravings, probably by Hollar, of these designs. In both these cases the representations are very rough and do not in any way reproduce the beauty of the originals, and until the present plate was executed no adequate reproduction has been available.

On the back of the panel containing the Virgin and Child is a shield of arms slung obliquely, and over it a helmet surmounted by a crowned lion "passant guardant," standing on a chapeau. The central part of this panel is unfortunately severely injured and almost entirely broken away, not only exposing the rough ground of plaster and the coarse linen or hairs used to bind it together, but laying bare the oaken panel itself. All here is so tangled that the form and construction of the helmet and lambrequins or mantling can hardly be made out. The red bole on which the gilding was laid has been exposed on the surface of the helmet, but some portion of the



REVERSE OF THE WILTON DIPTYCH





mantling remains and retains its original red and white colours, whence, even so far back as 1639, Van der Doort described the device as a "red hat and mantle."

On the shield the arms of Edward the Confessor are impaled with those of the kingdom, namely, quarterly, first and fourth semée with fleurs-de-lis for France, and second and third three lions for England, the coat of Edward occupying the principal place.

On the reverse of the panel bearing the kneeling King is depicted on a large scale, and spreading over most of the ground, the King's favourite badge, the White Hart lodged. The golden chain is composed of square links and hangs down, being twisted round his bent left leg. He reclines on a bank of flowers and well-painted bracken. Tall grass and flags of iris fringe the summit of the bank, and their forms bend gracefully upon the smooth gilded surface of the background. The gilt crown and the antlers are highly finished with puncturing, the stag itself is painted in thick white colour, shining like enamel. The mouldings which surround the back panels are similar to those in front but shallower.¹

ENGRAVINGS OF THE WILTON DIPTYCH.

It is remarkable that so important an example of fourteenth-century painting should have been only twice reproduced. Wenceslaus Hollar in 1639 published his etching of the two front panels, and in 1882 the Arundel Society issued their coloured lithograph executed from a water-colour copy by Herr Kaiser. These are the only two prints which have appeared; the Hollar etching is of little use for study, for, besides being somewhat rare, it makes no attempt to reproduce the delicate diaper patterns of the background. The inscription below runs as follows:

Serenissimo potentissimo et excellentissimo principi Carolo Dei Gratia (etc.) has tabellas, Aqua forti (secundum Antiqua originalia Coloribus depicta) aeri insculptas; humillime dedicat consecratq.

Wenceslaus Hollar, Bohem, A°; 1639.

Plantagenetorum Richardus stirpe fecundus
 Ortus, hic est, auro, pulchrior ore nitens.
 Huic adstant bini Reges, Edmundus ab unda
 Danica cui extracto tela tulere necem.
 Annulum Edwardus gestat Confessor, et alter
 Baptista est, Ἡρόδοτος (Christe supreme) tuus.
 Dicitur hos Princeps sibi delegisse patronos
 Devoti votis et coluisse magis,
 Cur Regi e siliquis, torques contexta genistae
 Cognomen Regis Plantagenista fuit.

¹ Sir George Scharf, *Description of the Wilton House Diptych*, p. 57.

WILTON HOUSE PICTURES

Pendulus est albus cervus, cui colla catena
 Perq, quiescentis terga reducta ligat.
 Regia cum fuerat, mater pulcherrima, cervam
 Albam insigne tulit, filius unde marem.
 Quod toga consortis aquilis (cervisq,) refulget
 Filia Wenceslai Caesaris uxor erat.

Haec Christum puerum cū Virgine Matre tabella
 Quem Rex suppliciter pronus adorat, habet,
 (Ceu benedicturus) digitos experrigit infans
 Annuit an precibus Rex quia sancte tuis?
 Credo equidem, angelicus quid adest chorus ille decoro
 Vultu, cerulea vesteq, conspicuus?
 Virtutes bis sex morales credimus illas,
 Conspectu quarum, pulchrius orbe nihil,
 Signatae cervis puero famulantur Jesu
 Quaerentis Christum, regis in obsequium,
 Erigit una crucem, Periscelidis ordinis, arma
 Edwardus quem Rex instituisset avus;
 Pingitur innumeris tellus et floribus, herbis
 Sub pedibus violas, lilia cerne rosas.
 Quippe ubi virtutes (Christo praesente) morantur
 Est ver perpetuum, laetaq, cuncta vigent.

H. PECHAMUS.

Henry Peacham, the writer of these verses, which are given exactly as they appear on the plate, was born about the year 1576; he was a painter, engraver, composer of music, and a mathematician. After being master of the free school at Wymondham, he travelled as tutor with the sons of Lord Arundel, the great collector. Peacham's best known work is *The Compleat Gentleman* published in 1622.

The Arundel lithograph is an excellent attempt at reproducing the colour of the Wilton panels, but the medium does not lend itself to the imitation of the marvellous sharpness and delicacy of the drawing, and although a very meritorious attempt has been made to represent the diaper patterns of the background, no idea is thereby conveyed of the brilliance obtained by the myriads of minute punctures on the gold ground of the original.

The Diptych was exhibited at the Manchester Exhibition of Art Treasures in 1857. It was also exhibited at the Monarchical Exhibition held at the New Gallery in 1902. As there is a suspicion that the temperature of the latter gallery caused the minute horizontal cracks noticeable on the Virgin's panel to widen, Lord Pembroke decided that in order to avoid all such risks in the future he would not permit it to leave Wilton House. It was in pursuance with this decision that he reluctantly

refused an urgent appeal from the French Government to allow them to include it in their recent Exhibition of French Primitives.

Another reason for refusing the loan of such a valuable picture, is that an exhibition label was pasted across the gilt background of the reverse panel on which is painted the "White Hart Lodged" of Richard II, and though every care was exercised in its removal, traces of this act of vandalism still remain.

When a private gallery is thrown open one day in each week to all lovers of painting no fault can be found with an owner who refuses to allow his treasures to be handed over to the tender mercies of the agents of those whose chief anxiety is to curtail, in the interests of their shareholders, the intervals between exhibitions.

The Wilton Diptych, taking into consideration its antiquity, is in a wonderfully fine state of preservation; there are traces, however, on the edges of the minute cracks to which attention has been called above, of a slight efflorescence, apparently of a whitish fungoid growth which unless removed may cause a deterioration in the surface of the tempera.



DIREGGIO. See FERRARI.



DOBSON, WILLIAM.

1610-1646.

ENGLISH SCHOOL.

THE following account of this painter is taken from Horace Walpole.¹ "William Dobson, whom King Charles called the English Tintoret, was born in 1610, in St. Andrews parish in Holbourn. His family had been gentlemen of good rank at St. Albans; but having fallen into decay, he was put apprentice to sir Robert Peake, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in a window of a shop on Snow Hill, Vandyck passing was struck with it; and, enquiring for the author, found him at work in a poor garret; from whence he took him and recommended him to the king. On the death of Vandyck, Dobson was appointed serjeant-painter, and groom of the privy-chamber, and attended the king to Oxford, and lodged in the high street almost over against St. Mary's church, in a house where some of his works remained till of late years. At Oxford his majesty, Prince Rupert, and several of the nobility sat to him; but the declension of the king's affairs proved fatal to Dobson; he loved his pleasures; and not having had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the Exchequer, whose picture he drew and thought it the best of his portraits. He enjoyed this release but a short time: dying at the age of thirty-six, he was buried at St. Martins October 28, 1646. A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithful transcripts of nature. He painted history as well as portrait; and even the latter, generally containing more than a single figure, rise almost above that denomination."

89. DECOLLATION OF ST. JOHN.

WILLIAM DOBSON.

44 in. H. 51½ in. W. Canvas.

Colonnade Room.

The daughter of Herodias, three-quarter length, on the left of the picture, holds up a golden dish over which the executioner holds the severed head by the hair. In the foreground is a boy with a lighted torch which illuminates the scene: a second female figure appears in the background.

¹ *Works of Horatio Walpole, Earl of Orford*, ed. 1798, vol. iii, p. 236.

The treatment of Herodias's daughter shows strongly the influence of Van Dyck; the lighting of the picture suggests Gerard Honthorst; the colouring is crude and has faded. Walpole, in describing this work, falls into a curious error. He writes: "The idea of St. John is said to have been taken from the face of prince Rupert." The origin of this supposition is the fact that the severed head is taken from Ribera's picture from which Prince Rupert scraped his famous mezzotint plate, known as the Great Executioner.¹

The following extract from Cowdry is worth quoting: "The painter is an honour to the English Nation. This picture is so finely painted and with such strong expressions as to make him inferior to few of the best Italian Masters. King Charles I called him the English Tintoret; Sir Peter Lely reckoned this the chief historical picture that he did."²

215. PORTRAIT OF MR. ALEX. HERBERT.

WILLIAM DOBSON.

29 in. H. 25 in. W. Canvas.

Smoking Room.

Head and shoulders, three-quarter face turned to the right; long brown hair, white collar, gray-green drapery over shoulder, gray background.

Bought by Lady Herbert of Lea at the Slingsby Sale.³

This picture is an exceptionally fine example of the master: the title of Alex. Herbert is probably forged, there having been no Herbert of that name in the Pembroke family.

186. PHILIP, FOURTH EARL OF PEMBROKE.

SCHOOL OF WILLIAM DOBSON.

34 in. H. 28 in. W. Canvas.

Lady Pembroke's Room.

Head and shoulders in a brown oval: three-quarter face to the left. Black slashed coat, deep lace ruff, blue ribbon with jewel pendant round neck. Taken from a full-length portrait of this Earl ascribed to Van Dyck, now at Longleat.

Purchased by Lady Herbert of Lea at the Slingsby Sale.³

An account of this Earl is given under Van Dyck.

¹ A print of this plate is among the Wilton Engravings.

² Time has dealt ungenerously with this painting, if indeed it may be called Dobson's masterpiece, for, in spite of the strong documentary evidence in favour of this supposition, I can hardly bring myself to believe that it is not a somewhat inferior production of Gerard Honthorst.

³ Lady Herbert of Lea has no recollection of the date and place of this sale, and there is no record of it in the books of Messrs. Christie, Manson and Woods, of King Street.



OLCI, CARLO.

1616-1686.

FLORENTINE SCHOOL.

BORN at Florence, Dolci studied under Jacopo Vignali; a painter of no great genius, he earned considerable reputation by his small and highly finished devout subjects, which were in great request for private oratories and chapels. He holds the same rank in the Florentine School as Sassoferrato does in the Roman. Dolci had numerous pupils who produced many copies of his works. The chief beauty in those examples which come from the master's hand lies in their exquisite finish. He died at Florence.

54. THE MADONNA.

SCHOOL OF CARLO DOLCI.

38½ in. H. 30 in. W. Canvas.

Corner Room.

The Virgin is depicted, three-quarter length, as the Mater Dolorosa, in blue hood and cloak, her hands crossed over her breast. The head appears to have either been cut out and replaced, or to have been mounted on a larger canvas. It is not a satisfactory example of the master's style, the shadows of the flesh are not studied from the living model, and there is an air of false sentimentality in the expression. There is a tradition that the head was taken out of the picture, when in the possession of a religious fraternity in Spain, to preserve it from destruction; the value of the picture, however, scarcely warrants such a supposition. What is more likely is that the tradition grew from the following probably authentic story taken from the *Annual Register* of 1775. "In an ancient picture at Windsor Castle representing the interview between King Henry VIII and Francis I (1520) ascribed to Hans Holbein, the head of Henry VIII appears to have been cut out of the picture and afterwards restored. This was a contrivance of Philip, Earl of Pembroke, after the death of Charles I, to prevent a French agent who was in treaty for it from purchasing the piece: and it succeeded, for the Frenchman, finding it thus mutilated, declined the purchase. By this means it was preserved in the palace until the Restoration, when the Earl of Pembroke delivered the mutilated piece to Charles II." Acquired before 1730.

97. THE VIRGIN ENCIRCLED WITH FLOWERS.

29 in. H. 24 in. W. Canvas.

SCHOOL OF CARLO DOLCI.

Colonnade Room.

Head and shoulders in a blue hood, her hands clasped on her breast. Little of the original work is left in the Virgin's head, which is at first sight suggestive of Sassoferrato, but on a closer examination it is evidently the work of a follower of Carlo Dolci. The flowers, which are in better preservation, are the work of Mario Nuzzi, called "da' Fiore," *q.v.*

DOMENICHINO. See ZAMPIERI.

DONNINI, GIROLAMO.

1681-1743.

SCHOOL OF BOLOGNA.

BORN at Correggio, Donnini studied under Stringa at Modena, and under Giangioseffo dal Sole at Bologna. His chief merit lay in painting for private ornament, and his pictures were held in high request for the decoration of houses.

302. CHILDREN PLAYING BLIND-MAN'S-BUFF.

13½ in. H. 18 in. W. Copper.

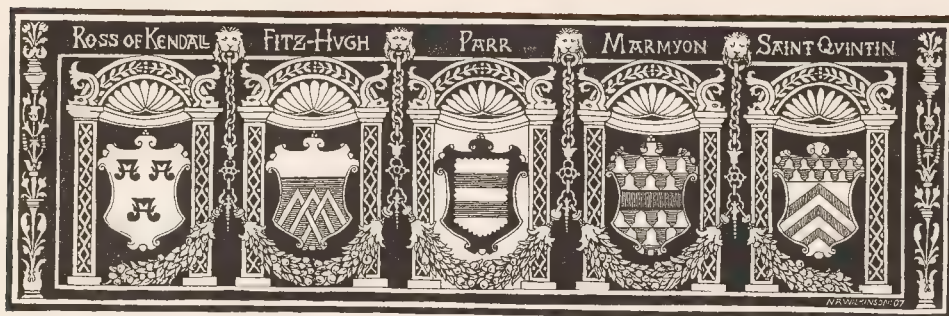
GIROLAMO DONNINI.

South-west Tower.

A group of seven nude children play blind-man's-buff by a stone fountain; background of trees, and an obelisk in the distance. Recently restored, and apparently retouched, there are still traces of skill in the modelling of the figures, but the perspective of the fountain is very faulty. Acquired before 1730.

*DUGHET. See POUSSIN.**DÜRER. See PREW and WESTPHALIAN SCHOOL.*





ECCARD. See ECKHARDT.



ECKHARDT, JOHANN AEGIDIUS.

DIED IN 1779.

GERMAN SCHOOL.

BORN in Germany, Eckhardt visited England about 1740, and studied under Jan-Baptiste Vanloo. He earned considerable reputation as a portrait painter, adopting the cold, hard style so common at that period. He died at Chelsea.

161. CORNET BERNARD.

JOHANN AE. ECKHARDT.

46 in. H. 33 in. W. Canvas.

Little Library.

Three-quarter length turning slightly to his left, clean-shaven face with strongly-marked, black eyebrows and powdered hair. He wears the scarlet coat of the Second Troop of Horse Guards, with blue facings and aiguillettes, showing a buff waistcoat with broad gold lace; white stock and frill, and a crimson sash over his left shoulder; the right hand, gloved, rests on his hip, the left on his sword hilt. Rather wooden in treatment, but is evidently a good likeness.

North Ludlow Bernard, Cornet in the Second Troop of Life Guards, was born on the 15th April, 1705,¹ and married, firstly, in 1728, Rose Echlin, by whom he had two sons and three daughters: he married,² secondly, Mary Fitzwilliam, second wife

¹ He was son of Francis Bernard, who was attainted by James II, but was restored to his estates by William and Mary, appointed Solicitor-General for Ireland by Queen Anne, and married, in 1697, Alice, great grand-daughter of Sir Henry Ludlow of Maiden Bradley, Wilts.

² September, 1751.

of Henry, ninth Earl of Pembroke,¹ who survived him, there being no issue.² Cornet Bernard was grandfather, through his second son James, of Francis, first Earl of Bandon. His bookplate is in many of the books in the Wilton library, the arms being: argent on a bend azure, three escallops of the field: crest, a demi lion argent grasping a snake proper; the guidons of the Second Troop of Horse Guards also appear in the plate.³

Cornet Bernard seems to have exchanged from the Life Guards into the Dragoon Guards, and to have become a Major. There is some doubt as to the date and place of his death; most authorities state that he died at Nenagh in November, 1754, but in a cutting from a contemporary paper I find: "1766. On monday died at his house in Hill St. Grosvenor Sq. — Bernard Esq; who was married to Lady Dow. Pem."



EDDIS, EDEN UPTON.

1812-1901.

ENGLISH SCHOOL.

BORN in 1812, Eddis became a portrait painter of considerable reputation, and exhibited at the Royal Academy and elsewhere from 1834 to 1883. His portrait of William, first Lord Heytesbury, Lord Lieutenant of Ireland, is in the National Gallery of Ireland, Dublin.

214. LADY HERBERT OF LEA (ELIZABETH A'COURT).

EDEN UPTON EDDIS.

30 in. H. 24 in. W. Oval Canvas.

Smoking Room.

Half length, turning to her right, wearing a low gray dress with falling lace collar, hands lightly clasped, narrow gold chain with gold locket round her neck, thick black hair parted in the middle and covering her ears.

This picture was painted in 1844.

Elizabeth, daughter of Lieut.-General Ashe à'Court-Repington, C.B., K.H., M.P., by Mary Elizabeth Catherine, daughter of Abraham Gibbs, married in 1846 Sidney Herbert, who was created in 1861 Baron Herbert of Lea (see GRANT).

¹ See KNELLER.

² This marriage caused a great commotion in the society of the day, and the word "Barnarded" was coined. It appears that Lady Pembroke made Bernard resign his commission.—*Letters of Henrietta, Countess of Suffolk*, vol. ii, p. 217.

³ It appears that these guidons, bearing three crowns, were only used by the Second Troop of Horse Guards up to 1789, when the Second Troop became the Second Life Guards. The last guidon bearing the three crowns is in the possession of the Duke of Northumberland.—Major Milne, *Colours and Standards of the British Army*.

Lady Herbert associated herself with many of her husband's schemes, such as "Female Emigration" in 1849, an account of which is given in Lord Stanmore's *Sidney Herbert, a Memoir*, and also in the sending out of Miss Florence Nightingale. Shortly after Lord Herbert's death, which occurred in 1861, she joined the Roman Catholic Church and took a prominent part in promoting the charitable works undertaken by that Church in the East End of London and elsewhere.

Lady Herbert's literary activity and knowledge of foreign languages may be estimated from the following list of her publications since 1873:

- 1874. *Mgr. Mermillod on Supernatural Life* (from the Italian).
- 1874. *Life of Mary Cherubina Clare* (from the Italian).
- 1874. *Baron Hübner's Ramble round the World* (from the German).
- 1876. *Wives, Mothers, and Sisters in the Olden Time.*
- 1878. *A Saint in Algeria.*
- 1878. *Life of E. C. Mora* (from the Italian).
- 1880. *Life of Dom. Bartholomew.*
- 1885. *Life of Felix Dupanloup* (from the French).
- 1886. *Life of J. Marchand* (from the French).
- 1887. *Life of François Besson* (from the French).
- 1889. *Life of Garcia Moreno* (from the French).
- 1890. *Life of Valentine Reant* (from the French).
- 1890. *A Martyr from the Quarterdeck.*
- 1891. *Life of General de Sonis* (from the French).
- 1894. *Life of Vincent Pallotti.*
- 1897. *Crown Jewels.*
- 1897. *Sister Andriveau* (from the French).
- 1901. *The Past in the Present* (from the French).
- 1902. *Life of Father Pernet.*

Some of the pictures formerly in the Wilton House Collection are now at Lady Herbert's town residence, "Herbert House," Belgrave Square, and a list of them is given in Appendix IV.

PORTRAITS.

1. Head and shoulders in coloured crayon by James R. Swinton. In the possession of her daughter, Baroness von Hügel.

ENGRAVINGS.

1. Head and shoulders: tinted lithograph by R. J. Lane, A.R.A., after James R. Swinton. 1850. Facsimile autograph below, "Elizabeth Herbert." 9 in. by 7½ in.

EISENBERG. See FRENCH SCHOOL.



ENGLISH SCHOOL.

155. WILLIAM, FIRST EARL OF PEMBROKE.

ENGLISH SCHOOL.

79 in. H. 44 in. W. Panel.

Library.

Full length, standing, in black-slashed doublet and trunk hose, with short cloak, holding in his right hand the white staff of office and in his left his gloves. Beside him is a square-backed armchair covered in red leather studded with brass nails; he stands on a kind of wadded carpet or matting, in front of a dull green curtain; at his feet is a little rough-haired dog, very poorly drawn, and which was probably a later addition. The Earl wears a gold chain round his shoulders with a pendant jewel, probably containing the Balas Ruby mentioned in his will.¹

On the curtain which forms the background is the following inscription, partially effaced:

WILLIAM HARBERT EARLE OF
PENBROOKE LORD STEWARD
OF H QWENE
ELIZABETHA SY BRAVE KNIGH
FOR BOUNTIES AND GOOD
MANNERS HIGH ESTEMED IN
HIS TYME HE DYED THE YEAR
OF HIS AGE IN²

¹ This will was dated 28th December, 1567, and proved 3rd May, 1570. Among other bequests is the following: "Item he gave to the Quenes maiestie his beste jewell which he named his greate ballace and his newe faireste and richeste bedd."

² With regard to this inscription it is worth noting that the portrait of Thomas Howard, third Duke of Norfolk, by Holbein, at Windsor Castle, has an old inscription in large capitals right across the upper part of the panel, which is painted over and almost entirely obliterated. It runs: THOMAS HOWARD DUKE OF NORFOLK MARSHALL AND TRESURER OF INGLONDE THE LXVI YERE OF HIS AGE. The phraseology and forms of the letters (which are identical with those of the Wilton picture) belong to a later age than that of Holbein; also Holbein rarely inscribed his pictures with the full names and titles of the persons portrayed, and more rarely still in English words; when he gives these particulars they are usually confined to the year and age of the person expressed in Latin or German, such inscription being mostly in fine script letters placed in an unobtrusive position in a *cartellino* up in a corner, or on an envelope or piece of paper. Nevertheless, from two pieces of evidence, it is proved that the inscription is as old as the reign of Charles I, for it is shown on a drawing by Ph. Fruytiers dated 1645, and is suggested in a print of Vosterman of 1630.—See Ernest Law's *Holbein's Pictures at Windsor Castle*.



No. 155

WILLIAM, FIRST EARL OF PEMBROKE

ENGLISH SCHOOL.



over this inscription is painted a *cartellino* after the manner of Holbein, with the inscription, in fine script:

William Herbert, created Earl of Pembroke, 1551.

It is possible that this may be a modern restoration of an older inscription now hidden; the spelling of the word Herbert suggests a date later than that of the painting.

On the base of a pillar which appears below the curtain to the right of the figure are the words:

AETATIS 66

A Dⁱ 1567

This date, which, judging by the apparent age of the sitter, may be taken as correct, effectually destroys the theory that Holbein was responsible for its production, for that painter died in 1543.

The year of his age, "66," is obviously an error, as it is admitted that he died on the 17th March, 1570, aged sixty-three. It is probable that in restoring this date (which is suspiciously fresh) a 6 was substituted for the original o, and the inscription should read AETATIS 60.

Apart from the age of the Earl when the portrait was painted, the execution of the picture sufficiently proves that Holbein had no hand in its production,¹ and it is clearly to be attributed to one of those little-known English painters who frequented the Court of Elizabeth, and formed their style on that of Mark Geerarts, Guillim Strete, and others. In style it somewhat suggests Cornelis Ketel, but that painter did not come to England until 1573.

Of the small dog in the picture John Aubrey, writing about 1655, says: "Mem: This Wm. (the founder of his family) had a little cur dog which loved him, and the E. loved the dog; When the Earle dyed the dog would not goe from his master's dead body, but pined away, and dyed under the hearse; the picture of which dog is under his picture in the gallery at Wilton."²

Exhibited Tudor Exhibition (New Gallery), 1890, No. 264.

The early history of the Herbert family is somewhat obscure, but they appear to have descended from Sir William ap Thomas,³ of Raglan, who was knighted by

¹ "This indifferent and coarse picture is either not the work of Holbein at all, or it has been so painted over as to be wholly unworthy of him. How could Holbein ever paint such miserable hands?" —*Dr. Waagen*. Passavant remarks that it is "rather a dry picture."

² It would be interesting to know how the old cataloguers reconcile this legend with the Holbein theory. Had the little cur dog been alive in his time it would have reached the advanced age of twenty-eight before expiring on its master's tomb.

³ In writing this account I have borrowed freely from the late Mr. J. E. Nightingale's *Notice of William Herbert, etc.*, published in the *Wiltshire Archaeological Society's Journal*, vol. xviii. The early history of the Herbert family is based on the researches of Mr. Octavius Morgan among the

Henry VI in 1426, and who was the fifth son of Thomas ap Gwilym ap Jenkin. Sir William married Gwladys, daughter of Sir David Gam, and by her had several sons, among them Sir William and Sir Richard Herbert of Coldbrook. Which William was created Earl of Pembroke by Edward IV, being the first of the Herberts to bear that title; he was known as "Gwilim Du" or "Black Will," and was created a Knight of the Garter by the King: on the occasion of his investiture he and his brother, Sir Richard, had the royal command to renounce the Welsh custom of varying surnames, and to bear that of Herbert,¹ for it appears that the surname of Herbert grew up in the families of the Earls of Pembroke and Powis and their immediate kinsmen, as the English name of the race or clan concurrently with the continuance of their old Welsh patronymics.

John Leland gives the following account of this Earl's death: "In the IX yere of K. Edwarde (1469) the Lorde Herbert Erle of Penbroke cam with 18 thousand Walsch Men. The Erle of Devonshire faulling at Debate with the Erle of Penbroke for Logging (? lagging) lefte hym, and Robyn of Ridesdale mette with the Erle of Penbroke . . . and toke the Erle of Penbroke and hys brother. . . . Aboute this tyme was the Lord Ryvers taken and one of hys Sunnes yn the Forest of Dene and brought to Northampton and with them Herebert Erle of Penbroke and Richard Herebert hys brother and all 4 behedid at Northampton by the Commaundment of the Duke of Clarence and the Erle of Warwick. And Thomas Herebert was slayn at Brightstow." (This Thomas was, according to Collins, Sir William's third son by his wife Gwladys.)

The Earl, on 27th July, the day after the battle, knowing he was to suffer death, made the following will:²

monuments still existing in the Priory Church at Abergavenny. Leland gives the following curious origin of the family: "In the XVI yere of King Henry (1432?). This yere one Owen, a Squyer of Wales, a man of low Byrth (Oene ap Mereduk ap Theodore cam directly of Lewelin Princes of Wales blood, and so no Man of base Bloode but by disdaine of Henry the VI uncles) wych had many Daye to fore married secretly Quene Caterine, and had by her III Sunnes and a Doughtter, was taken and commaunded to Newgate to Pryson by the duke of Glocester, Protector of the Realme. And this yere he brake Pryson by meane of a Prest a Chapelyn of his . . . and one of his Sunnes was after made Erle of Richemont and the other Erle of Penbroke and the 3 a Monk of Westminster."—*Collect: Ioh: Lelandi*, vol. i, p. 492.

¹ In the (probably forged) commission alleged to have been issued by Edward IV, it is stated that "after wch creatyon [*i.e.*, that of the Earldom in 1468] the Kynge his magestye commandyd the said Earl and Sr Richard Herbert, hys broder, to take their synnamys after their fyrst progenytor Herbert Fitzroy, and to foregoe the Bryttish order and Manner, whose usage ys to caulle every man by hys Fader, grandfader and greate Grandfader hys name." The allusion to the "said Earl" shows that the document, unless prophetic, was in or after 1468. The name of Herbert had, however, certainly been assumed as early as 1460-61, and not improbably somewhat earlier.—Cokayne, *Complete Peerage*, vol. vi, p. 212.

² *Ex Regist. Godwyn*, f. 228, a.—Collins.

"In Nomine Jesu. Item I to be buried in the priory of Bergavenny, undre charge, bytwene my faders toumbe, and the chancell: and the cost that should have be at Tynterne, to be set upon the chancell, as my confessor, etc. shall say: and you my wyfe, and brother Thomas Herbert, etc. And wyfe, that ye remember your promise to me, to take the ordre of wydowhood, as ye may be the better master of your own, to performe my wylle, and to helpe my children, as I love and trust you, etc. And that C. Tonne of . . . be yeven to make the cloyster of Tynterne, etc. and xxl. to the Grey freres, where my body shall lygh: and that my body be sent for home, in all hast secretly, by Mr Leisone, and certain freres with him, etc. To Dr Leisone, ten marks a yere, to singe for my soule, during his life, etc.

"Item to two prestes to be found to sing afore the Trinitie at Lanteliowe for my soule, and for all there soules slayn in the felde, for two yere, etc. Item yat my almeshows have as much livelode as shall suffice to finde vi power men and one to serve theim. Wyfe pray for me and take ye said ordre yat ye promised me as ye had in my lyfe my hert and love.

"God have mercy uppon me and save you and our children, and our lady and all the seints in heven help me to salvation. Amen with my hand the xxvii day of Julie. William Pembroke."

The extent of his possessions is set forth in the inquisition, taken shortly after his death, which says that he died on Thursday, next ensuing the festival of St. James the Apostle, and was then seized of the castle, manor, and lordship of Chepstow; as also of the manors of Berton, Tudenham, Magore, Radewyke, Caldecote, Mortimer's-court, Miles cort; with the castle and manor of Ragland in the marches of Wales. Likewise of the castle and manor of Pembroke, the lordship and hundred of Castle Martin, and St. Florence; the forest of Coyderath, the castle of Tenby; the lordship and bailiwicks of West Pembroke and East Pembroke; the bailiwicks and lordships of Dougeldy, Rous, and Kemys; the town of Kilgaran; the forest of Kevendryn; the castle of Lanstephan, and lordship of Penryn; the manors of Osterlowe, Trayne, and Clinton: also of the lordship and borough of Haverford West; the castle and lordship of Kylpeck; the castle and manor of Swansey; the lordship and territory of Gower; the lordship and territory of Kylvey; the castles and manors of Oystermouth and Llongholm: the manors of Landymore, Russely, Kythull, Trewydna, Limon, Pennard, and West Gower; the castle, town, lordship, and manor of Crugehoel, Stradu Issa, and Tretour; the manors of Domrum and Egloysyeyll; the castle and lordship of Dyngastowe; the castle and lordship of Roche and Pyll; and also the castles and manors of Munemouth and Dynas.¹

¹ *Esc.*, 9 E. IV, n. 21.

This William married Anne, daughter of Sir Walter d'Evereux, Knight and sister to Walter d'Evereux, Lord Ferrers de Chartley; by her he had four sons, William, born in 1460, who succeeded him;¹ Sir Walter, the husband of Anne, daughter of Henry Stafford, second Duke of Buckingham, *sine prole*; Sir George and Philip Herbert of Lanyhangell, Esq. Also six daughters: Cecilie, married to the Lord Greystoke; Maud, to Henry, Earl of Northumberland; Catherine, to George, Earl of Kent; Anne, to John Grey, Lord Powis; Isabel, to Sir Thomas Cokesey, Knight; and Margaret, first to Thomas Talbot, Viscount l'Isle, grandson of John, Earl of Shrewsbury, and afterwards to Sir Henry Bodrigham, Knight.

The said William, Earl of Pembroke, had also issue by Maud, daughter and heir of Adam ap Howel Graunt, his concubine, Sir Richard Herbert, of Ewyas, and Sir William Herbert, of Troye.

This Sir Richard Herbert,² of Ewyas,³ married Margaret, daughter and heir of Sir Matthew Cradock, of Swansey in com. Glamorgan, Knight, by whom he had three sons. First, William, born in 1506, the subject of this picture, who became first Earl of Pembroke (second Herbert creation), and is ancestor of the existing Earls of Pembroke and Montgomery, of Carnarvon, of the Duke of Powis, of Pool Castle (extinct 1747), and, in the female line, of the Marquis of Bute, who thence derives his Glamorganshire estates.

¹ "But King Edward (IV), being desirous to dignify his son Prince Edward with the title of Earl of Pembroke, procured a resignation of the same from this William; and in lieu thereof created him Earl of Huntingdon, as by his charter, bearing date at York, 4th July, 1479, appeareth."—*Collins*.

² "This Sir Richard, of Ewyas, has a very fine canopied tomb in Abergavenny Church. It still retains traces of rich colouring, and is ornamented with several shields bearing the three lions of the Herberts with the bendlet, also the three boars' heads and crosslets of Cradock.

"There is also a fine altar-tomb in alabaster, carrying the effigies of Sir Richard Herbert and his wife, of Coldbrook, already mentioned as brother to the Earl of Pembroke of the first creation. This Sir Richard, of Coldbrook, must be carefully distinguished from Sir Richard of Ewyas, for by some strange mistake the effigies of this monument are figured in Sir R. C. Hoare's account of Wilton, in his *Modern Wilts*, as those of Sir Richard Herbert, of Ewyas, and his wife, ancestors of the Earls of Pembroke, they being really the effigies of Sir Richard Herbert, of Coldbrook, and his wife, who had nothing to do with the Earls of Pembroke [the original copper-plate, from which Hoare's illustration was printed, is at Wilton]. In the plate they are accompanied with the shield of arms of Herbert without the bendlet, which is most conspicuous in the real tomb of Sir Richard of Ewyas, and also the arms of Cradock, thus mixing up the two monuments by giving the figures of one with the arms of the other."—*J. E. Nightingale*.

³ Morgan's researches show that Richard Herbert was Gentleman Usher to Henry VII, and was appointed Constable and Porter of Abergavenny Castle, 22nd July, 1509, 1 Hen. VII; that he was not of Ewyas, nor was he a knight, the words "de Ewyas Miles" at present existing on his tomb at Abergavenny, being a gratuitous substitution of later date for the word "armiger," seen in the inscription both by Symonds and by the author of Gough's MS.—Cokayne, *Complete Peerage*, vol. vi, p. 216.

Second, Sir George Herbert, of Swansey, Knight, from whom Collins believes Sir John Herbert, secretary, etc., temp. James I, to have been descended, who married Elizabeth, daughter and co-heir of Sir Thomas Berkeley, by whom he had a numerous issue.¹

Third, Sir Thomas.

Of William's early history we know little. Aubrey says "he was a mad fighting young fellow," and then gives an account of a strange adventure which befell him at Bristol in 1527; this is in the main correct, but the details are more fully given by the Bristol historians. On Midsummer night in that year there was a great fray made by Welshmen on the King's watch, and on the following St. James's Day, the mayor and his brethren returning from a wrestling match, a dispute arose in which one Richard Vaughan, a mercer, was killed on the bridge by William Herbert, the cause being, "a want of some respect in compliment." Herbert escaped through the great gate towards the marsh, where a boat being prepared and the tide ebbing he got into Wales, and afterwards went to France; where, according to Aubrey, he betook himself into the army and showed so much courage and readiness of wit in conduct that he was favoured by the King, who afterwards recommended him to Henry VIII.

His marriage with Anne, daughter of Sir Thomas Parr, must have had an important influence on his career. Sir Thomas, who died in 1517, had three children, William, afterwards Marquis of Northampton, Katherine, and Anne; he left all his extensive manors to his wife for life. He willed his daughters to have eight hundred pounds between them, as marriage portions, except they proved to be his heirs or his son's heirs.² I can find no record of the date of this marriage, but there is no doubt that it took place before 1543, the year in which Henry VIII married, as his sixth and last wife, Katherine, Anne's younger sister. The grant to Sir William Herbert of the Abbey and lands of Wilton seems to have had some connection with this royal alliance;

¹ Collins, vol. iii, p. 116.

² In 1571 the Marquis of Northampton died childless, and Henry, second Earl of Pembroke, became his heir, being the eldest son of his elder sister Anne. Camden gives the following short notice of his life, which is interesting as showing whence the arms and title of Parr of Kendall are derived: "Supremum vitae diem hoc anno placide egit Gulielmus Parrus (Marchionis Northamptonicae obitus), Marchio Northamptoniae, amoenioribus studiis, Musicis, Amatoriis et ceteris Aulæ jucunditatibus versatissimus, qui ab Henrico VIII primum ad dignitatem Baronis Parr de Kendalia, deinde ad nuptias Annae Bourcheriae, Comitis Essexiae unicae heredis, & simul ad Comitis Essexiae titulum, quum Rex ejus sororem duxisset; atque ab Edwardo Sexto ad Marchionis Northamptoniae Stilum & honorem proventus. Sub Mariâ, quod pro Janâ Greiâ Reginâ Subornatâ arma sumpserit, Majestatis damnatus, ab eâdem tamen mox condemnatus, ad patrimonium, ut postea ab Elizabethâ ad honores, restitutus, Liberos genuit nullos, sed Henricum Herbertum Pembrochia Comitem, ex alterâ sorore nepotem, reliquit heredem."

the first grants, which include the site of the monastery, the manor of Washerne, and the manors of Chalke, given to William Herbert, Esquire, and Anne his wife, for the term of their lives, being dated March and April, 1542: these estates being re-granted on the 4th January, 1544 (Patent Roll, 35 Henry VIII, part 17), to Sir William Herbert, Anne, his wife, and their heirs male.

On 24th January, 1543-4, Sir William had a grant of the office of captain of the castle and town of Aberystwith in South Wales;¹ likewise the custody of Carmarthen castle for life. Also the same year was knighted. On the 27th of that month he had licence to retain thirty persons at his will and pleasure, over and above all such persons as attend on him, and to give them his livery, badges, and cognisance. And being chief gentleman of the privy chamber, and of the Privy Council to Henry VIII when he lay on his death-bed, he constituted him one of his executors, leaving him by his will a legacy of £300, and appointed him one of the counsellors to his son Prince Edward, in all matters concerning both his private and public affairs.

At the funeral of Henry VIII this Sir William Herbert, and Sir Antony Denny, were the only two who were carried in the chariot with the royal corpse to Windsor, and were continually in waiting there till the interment.²

The first grant of estates made to him by the Government of Edward VI is dated 10th July, 1547: "The consyderacion of the gifte" being "ffor the fullfillinge of a Determinacion made by Kinge H. the viij by his last Will."³ This grant included the manors of North Newton and Hulcott, which remained in the possession of the Pembrokes down to 1680, when they were sold by Philip, the seventh Earl. Soon after the King's accession Sir William went into Wales, where by his great interest and prudence he kept all in quiet; and on that insurrection of the Commons (3 Edward VI) in Wiltshire and Somersetshire, for pulling down inclosures, he raised forces, and by his courage and conduct totally suppressed them. For these services, he was made in 1549 Master of the Horse; and in the same year, being appointed with the Lord Russell (Lord Privy Seal) to suppress another insurrection in Devonshire and Cornwall, he assembled 1,000 Welshmen and marched with them to the city of Exeter; which having been besieged by the rebels, and destitute of provisions, those forces under his command, by their courage and industry,⁴ furnished it with all manner of necessaries in two days, and afterwards totally dispersed all those who made head against them.

¹ Pat. 35 H. VIII, p. 5.—*Collins*.

² *Collins*.

³ *State Papers, Domestic, Edw. VI*, vol. xix.

⁴ *Holinshed's Chron.*, pp. 1025, 1026. "The whole country," says Froude, "was put to the spoil, and every soldier fought for his best profit; the services of the mountain cattle lifters were made valuable to Exeter; for the city being destitute of victuals, was, by their special industry, provided in two days."

Sir William Herbert and Lord Russell were with the forces in the Western Counties during the months of September and October 1549, so that they took no active part in the events which led to the fall of the Protector, Somerset. On the danger being imminent (I quote verbatim from Mr. J. E. Nightingale's Memoir) Somerset sent his youthful son, Lord Edward Seymour, to Russell and Herbert with instructions to push forward immediately, as the King's person was in danger. This missive met them at Wilton; they immediately started, and upon reaching Andover found letters from Warwick and the Council by which it appeared that the real danger to be feared was not from a conspiracy of the Lords, but from a fresh insurrection of the Commons, on the invitation of Somerset. Being still at the head of a portion of the army, the Protector had relied upon their aid, so that the defection of Russell and Herbert must have been a knell to the Duke. From Andover they sent an answer back to the Duke, by the hands of his son Lord Edward; it enters fully into the political state of the times, and gives sufficient reason for their course of action. This admirable letter has been printed by Tytler, who says: "Its right feeling and good sense, with the pure and vigorous style of its composition, render it a remarkable document." It is dated 8th October, 1549, and signed J. Russell and W. Herbert.

Warwick and the Council were also looking anxiously for a reply. They had not long to wait; Lord Russell and Sir William Herbert must have returned to Wilton without a moment's delay, for on the next day an explanatory letter was sent; this document is preserved in the State Paper Office. The following are some extracts from it:

"Incontinently upon our arrival here at Wilton, we received divers letters from the King's Majesty and the Protector, to come forth to the Court with all diligence; and especially one that he sent by his son the Lord Edward. Upon the receipt thereof, we prepared ourselves to come up; and with such gentlemen as were then in our company, and with our servants, came as far as Andover, where we understood many things, for the countreys every way were in a roar that no man wist what to do. Thus being at Andover, and weighing as well the state of the things above, as also the tickleness [tottering, uncertain state] of the country, which hitherto understandeth not what the matter may mean, we despatched the Lord Edward to the Protector with such answer as by the copy thereof, which we also send herewith, it may appear; and thereupon thought it very requisite to return to Wilton, there to abide the assembly of the gentlemen of all these parts, and to gather such power as may serve us to come thro' withal to do good, if need should so require; and have sent to Bristol for some light ordnance and for money, with such other things as may be necessary. . . . And as we are glad that our chance was to be here now, where undoubtedly the place and the time have both served us to stand in better stead, and to do better service, than if

we had been there with you, &c. From Wilton, 9th October, 1549." They immediately took active measures to meet the expected rising; the same day a letter was sent by Russell and Herbert to the Sheriff of Gloucester and others, "to suppress the publication of any idle rumours, and to forbid all persons from assembling without due authority." A few days after this Somerset was arrested and for a time kept in the Tower, being released, after many examinations, on the payment of a fine and ransom amounting to £2,000 per annum in land, all his personal goods, besides the forfeiture of his offices.

It was not, however, until the year 1551 that Somerset's final fall took place, and it is significant that the following changes in the peerage were made amongst the principal members of the Council. Warwick became Duke of Northumberland; Lord Dorset, Lady Jane Grey's father, was made Duke of Suffolk; Sir William Herbert was on the 10th of October created Baron Herbert of Cardiff, and on the following day was advanced to the dignity of Earl of Pembroke.¹

The ceremony took place at Hampton Court, and is thus mentioned in the *Rawlinson MS.* (B. 118, p. 20): "On Sonday the xith daye of October in the yere of ye raigne of the Kinge's Majestie as aforesaid (Vth), at his highness Manner of Hampton Courte dyd create the Lord Henry Marques Dorcett, duke of Suffolk . . . and Sir William Herbert, Lord of Cardyff, erle of Penbroke."

According to Collins, Sir William was elected a Knight of the Garter on 1st December, 1548, and installed on the 13th of the same month.

In the December following his elevation to the peerage, Lord Pembroke sat, together with twenty-six other peers, on the trial of the Duke of Somerset in Westminster Hall; the execution of this nobleman, followed by that of Lord Arundell, benefited him greatly: from the former's forfeited estates he received the manor and parks of Ramsbury,² Hundred of Kinwardstone, the Broil of Bedwin situated on Doddesdown, Baydon, Axford, the Earldoms,³ etc. From the latter: "Werdore

¹ "About this honourable Earl's creation I make not any question, the one I meane the Barony being bestowed on him the 10th and the Earldom the 11th of October in the year aforesaid (5 K. Ed. VI)."—Augustine Vincent, *A Discoverie of Errours, etc.*, 1622, p. 428.

² Ramsbury, or Ramossbury Manor House was occupied by the Pembrokes down to the middle of the seventeenth century. Symonds, in his MS. journal, describes it as "a fine square stone house—a brave seate, tho' not comparable to Wilton." Ramsbury Manor was sold in 1676 by Philip, the seventh earl, to "one Powell," for £30,155. This purchase was probably made on behalf of Sir William Jones, Kt., Attorney-General.—*J. E. Nightingale*.

³ The woodlands of the Earldoms, on the borders of the New Forest, remained in the possession of the Pembrokes until 1877, when they were sold under powers of the Inclosure Commissioners for the purpose of exchange.

In Hoare's *Wills, Frustfield Hundred* (p. 66), an account is given of the Earldoms, in which these woodlands are considered to represent one of the early grants to the Abbey of Wilton, under the name

(Wardour) Castle and park there which came to the Lord's hands as an Escheat by the Attainder of Thomas Arundell Kt as that which he held of the Lord by Knights service, as of the Bell house at Wilton by the iiij part of a Knights fee."¹

At the beginning of the year 1552 the Earl's first Lady, Anne, departed this life at his seat at Baynard's Castle. An account of her funeral is preserved in the Diary of Henry Machin, citizen of London (*Camden Soc.*, vol. xlii): "On the 28th February was buried the noble countess of Pembroke, sister to the late Queen Catherine, wife of King Henry VIII. She died at Baynard's Castle, and was so carried into Pauls. There were a hundred poor men and women who had mantle frieze gowns, then came the heralds; after this the corpse, and about her, eight banner rolls of arms. Then came the mourners both lords and knights and gentlemen, also the lady and gentlewomen mourners to the number of two hundred. After these were two hundred of her own and other servants in coats. She was buried by the tomb of (the Duke of) Lancaster. Afterwards her banners were set up over her, and her arms set on divers pillars."

There were three children of this marriage: Henry, who succeeded his father; Sir Edward Herbert of Poole Castle, as it was anciently called (but afterwards Red Castle and Powis Castle), in com. Montgomery, Knight; and a daughter Anne, married to Francis, Lord Talbot, son and heir to George, the sixth Earl of Shrewsbury. Lord Pembroke married secondly Anne, daughter of George, fourth Earl of Shrewsbury, and widow of Peter Compton, ancestor of the Earl of Northampton; but he had no issue by her, who was buried at Erith in Kent, 8th August, 1588.

In 1552, several lords of the Court having agreed to have under themselves a considerable body of men, well-armed and horsed, and fit for service or any emergency, or summons of the King, the Earl was at a muster before his Majesty in Greenwich Park, on 16th May, with his band, the standard before them being of red, white, and blue, and a green dragon with an arm in his mouth,² and his men clothed in coats of

of Frustfield. This grant seems to have been included with South Newton, near Wilton, and had certain rights of pasturage and wood in the forest of Melchet. There is a Newton situated in the tything of Whelpeley close by Melchet. The description given of the Earldoms in the grant as well as in the *Pembroke Terrier* is "The Earldoms lye neare the fforest of Milshott in the fields and parish of Whiteparish, Landford, and Plaitford." The *Terrier* adds: "These Woods did anciently belong to the Duke of Somerset, before his Attainder, but being then forfeited were granted out of the Crown as above." (Granted in the patent of Ramsbury to William, Earl of Pembroke, and the heirs male of his body, 7th May, 6 Edw. VI.)

¹ From an early MS. copy of the *Pembroke Terrier*, mentioned by Mr. Nightingale as being in the possession of Mr. W. Blackmore.

² This badge, a wyvern vert holding in its mouth a sinister hand, couped at the wrist, gules, occurs on the armour made for Henry, second Earl, which is now in the Entrance Hall of Wilton

embroidery of his own livery. In the same year he was sent, with the Earl of Huntingdon, to take a view of the fortification of Berwick, and other places in the North, pursuant to an order of Council. And on 17th February following, he rode into London to his mansion of Baynard's Castle, with 300 horse in his retinue, whereof 100 of them were gentlemen, in plain blue cloth, with chains of gold, and badges of a dragon on their sleeves.

In the same year King Edward made his last state progress through the West country, paying a visit to Wilton, probably making this the occasion for further favours, for we read in Strype's *Memoirs* that the King bestowed on the Earl the manor of Dunyate in Somersetshire, with other lands and possessions, and the office of keeping the forests and parks of Clarendon, Pauncet, Buckholt, and Melthurst in Wilts to him and his son for their lives.¹

In the same passage Strype says of the Earl: "Sir William Herbert, Earl of

House. The original Grant of Arms to William Herbert in 1542 is still preserved at Wilton and runs as follows:

"To all present and to come whiche this present letter shall see rede or here. I Christofore Barker esquier also Gartier principall kyng of armes of Englishmen. Sendeth due humble recommendacion and gretynge. Equite willeth and reason ordeigneth that men vertuose & of commendable disposicion, & lyving be by their merites renowned and rewarded in their persons in this mortal life so brief and transitorie. And how be it that Willim Herbert Sewer to the kynges maiestie Son to Richard Herbert son naturall to Willim Herbert Erle of penbroke which Willim Herbert is dyscendyd of honest liynage and also his auncestors and pdecessors hath long contynued in nobilite and beryng armes. Neverthelesse the said Willim Herbert being incertyne how or in what manner he ought to bere and use his scochon w helme and crest. And he not willyng to do any prejudice to nomans psonne hath requiryd and instantly desired me the said garter principall kyng of armes of Englishmen, to ordeyne demise and assyne unto hym a scochon with helme and crest lawfull and convenyent. And therefore consideryng his requeste so just and reasonable, by vertue of the auctorite and power to myne office of principall kyng of armes annexed and attributed have devised ordeyned and assigned unto the said Willim Herbert and his posterite with their deue difference; the scochon helme and crest with the appertenaunces hereafter folowyng. That is to witt. Asure and gouls party per pale over all IIJ lyoncensy silver. A border gobenny golde and gouls upon the gouls bessanted upon his crest the hedde of a woman moore sable yes (eyes) and teth silver aboute the hedde a torche sylver and gouls in the ere a ryng golde & cheyne gold a cressant for a difference of the seconde brother, as most playnly appeareth in the margent. To have and to hold unto the said Willim Herbert and his posterite for evermore. In witness wherof I the said gartier principall kyng of armes have signed these presents with myne owne hande and have sett thereto the seal of myne office and also the seale of myne armes. Yeuen at London the XIJ day of Ffebruary In the yere of our lorde God. A thowsande fyve hundreth XLIJ and of the reign of oure sovereign Lorde kyng henry the eight by the grace of God kyng of Englande ffrance and Irlande defensor of the feith and in erth under Christ the Supreme hede of the Church of England and Irland the XXXIIIJ. (Signed) BARKER GARTIER.

¹ Strype, *Ecc. Mem.*, vol. ii, p. 74. It is difficult to arrive at any exact estimate of the grants made on the part of the crown to Lord Pembroke during the reign of Edward VI. Mr. Froude credits him

Pembroke, now grew great, having been lately advanced from a commoner to a nobleman, specially since the conspiracy of the Duke of Somerset, wherein it was pretended, that he, together with the Duke of Northumberland and the Marquis of Northampton his brother-in-law should have been assassinated; whereby he became linked in with those two overtopping men. He was made president of the Council for the Marches of Wales in 1552. And in this last year of the king, he made two great purchases of land and lordships from the crown, which cost him upwards of £1800. He was made the first and chief of a commission to view and survey all church goods, plate, furniture, etc., belonging to any church, chapel, or guild, in the county of Chester."

In order to understand the part played by Lord Pembroke in the Duke of Northumberland's scheme for diverting the succession from the Catholic Princess Mary to Lady Jane Grey, it is necessary to take a brief survey of the political situation at the commencement of the year 1553.

The Duke of Northumberland, during the last months of the King's life, ruled the kingdom with absolute authority, by means of the Privy Council; as soon as the state of the monarch's health gave rise to serious apprehension, he took measures for securing a Protestant successor, and at the same time promoting the interests of his own family. If Henry VII be considered as the stock of a new dynasty, it is clear that on mere principles of hereditary right, the crown would descend, first, to the issue of Henry VIII; secondly, to those of Margaret Tudor, Queen of Scots; thirdly, to those of Mary Tudor, Queen of France. The title of Edward was on all principles equally undisputed; but Mary and Elizabeth might be considered as excluded by the sentence of nullity, which had been pronounced in the case of Catherine and in that of Anne Boleyn, both of which sentences had been confirmed in Parliament. They had been expressly pronounced illegitimate children. Their hereditary right of succession seemed

with having received a larger share than any other member of the Council, and refers to a report made to Parliament on the accession of Mary, professing to give particulars of the various gifts made by Edward and his ministers. This document is evidently drawn up with the intention of giving as little information as possible. In this report (*State Papers, Domestic, Edw. VI*, vol. xix) there are thirteen entries of grants to Lord Pembroke, including some exchanges and purchases, but in only some cases are the values given, and the exact localities are in no instances mentioned. The grant of the 10th October, 1551, on the occasion of Pembroke's advancement to the peerage (Particulars for grants, Exchequer, Court of Augmentation, 5th Edw. VI, Sect. iv) refers to the rents reserved originally on the Wilton and other estates by Henry VIII. Also to Baynard's Castle, of which he had been previously "keeper of the same by virtue of letters patent to him thereof made." Also to the manor of Bishopston, formerly a possession of the late Bishop of Winchester. On Gardiner's return to power in the time of Queen Mary, he did not fail to remind Pembroke, at the first meeting of the Council, that he was in possession of estates which had been taken from the see of Winchester.—

J. E. Nightingale.

thus to be taken away, and their pretensions rested solely on the conditional settlement of the crown on them, made by their father's will, in pursuance of authority granted him by Act of Parliament. After Elizabeth, Henry had placed the descendants of Mary, Queen of France, passing by the progeny of his eldest sister Margaret. Mary of France, by her second marriage with Charles Brandon, Duke of Suffolk, had two daughters, Lady Frances, who wedded Henry Grey, Marquis of Dorset, created Duke of Suffolk; and Lady Elinor, who espoused Henry Clifford, Earl of Cumberland. Henry afterwards settled the crown by his will on the heirs of these two ladies successively, passing over his nieces themselves in silence.

By the marriage of Lady Jane Grey to his fourth son, Lord Guildford Dudley, Northumberland centred the hopes of the Protestant succession in his own family; at the same time, to secure the adherence of the Earl of Pembroke, her sister, Lady Katherine, was wedded to Henry, Lord Herbert. Bound in this way to the Duke's schemes, Pembroke was one of the chief of the Privy Council who, on the King's death in July 1553, signed a letter to the Lady Mary, acknowledging the Lady Jane Grey lawful Queen of the realm: he was also in attendance when Northumberland announced the succession to that ill-fated lady.

The whole nation, however, showing itself averse to the Duke's proceedings in the settlement of the crown, the Earl convened a meeting at his town residence, Baynard's Castle, on the 19th July, at which Winchester, Arundell, Shrewsbury, Bedford and others were present. The Lord Mayor and other magistrates of the City having been summoned, the meeting was addressed by Lord Arundell, who said the country was on the brink of civil war, and if they continued to support the pretensions of Lady Jane Grey to the throne, such war would inevitably break out and so lead to the interference of France and Spain. Pembroke rose next. The words of Lord Arundell, he said, were true and good, and not to be gainsaid. What others thought he knew not; for himself he was so convinced that he would fight in the quarrel with any man; "and if words are not enough," he cried, flashing his sword out of the scabbard, "this blade shall make Mary Queen, or I will lose my life."¹ The upshot of this meeting was that Mary was immediately proclaimed Queen by Pembroke himself from the cross at Cheapside, amid the acclamations of the citizens, an act which saved him from "the great mischiefs which had like to have befallen him by the marriage of his son Henry with Lady Katherine Grey."²

¹ Froude, *Hist. of England*, chap. xxx.

² There are several later accounts of this quasi-marriage, most of them incorrect in some particulars. Sir Robert Naunton, in his *Fragmenta Regalia*, 1641, says: "By a letter written (by Pembroke) upon his sonns marriage with the Lady Katharine Gray, he had like utterly to have lost himself; but at the instant of consummation as apprehending the unsafety and danger of inter-

Having secured his position with the new sovereign, he lost no time in declaring his son's dangerous alliance invalid, and procured a divorce, Lady Katherine¹ subsequently marrying Lord Hertford, son of the Duke of Somerset.

The Earl was one of the twelve mourners at the funeral of King Edward, and was present at the Coronation of Queen Mary: the latter seems to have been fully assured of his fidelity, for she intrusted him with the suppression of the rioters who had assembled under Sir Thomas Wyatt to oppose the unpopular Spanish marriage. Her trust was not misplaced, for by the Earl's prompt action and the judicious disposition of his troops the insurrection was speedily crushed, and Wyatt suffered death on 11th April, 1554.

The arrangements for the royal marriage were now complete, and on the 1st June the Marquis de las Navas, major-domo and envoy of Philip, landed at Plymouth, where he was received by Edward, Lord Dudley, and the Earl of Pembroke and royally entertained by the latter and his son at Wilton on his way to London. The Spanish King landed at Southampton shortly after the arrival of his envoy, and the Earl arrived with a brilliant company of two hundred mounted gentlemen dressed in black velvet and wearing heavy gold chains, to escort him to the Queen at Winchester. Pembroke played an important part in the magnificent marriage ceremony held in that city. Some embarrassment occurred as to the person who should give the Queen away, a part of the ceremony which had not been provided for. After a brief conference it

marriage with the blood royall, he fell at the queen's feet, where he both acknowledged his presumption, and projected the cause and the divorce together. So quick was he at his worke, that in the time of repudiation of the sayd Lady Gray, he clapt up a marriage for his son, the Lord Herbert, with Mary Sidney, daughter of Sir Henry Sidney, Lord Deputy of Ireland; the blow falling on Edward, Earl of Hertford, who to his cost took up the divorced lady." Sir Robert Naunton has placed this event, of the first marriage, in the reign of Elizabeth, instead of Mary; he also confuses the second and third marriages of Lord Herbert.

Dugdale in his *Baronage* (vol. ii, p. 258) also gives an account of the circumstances connected with the marriage, and quotes the statement of Sir Robert Naunton, but in his MS. additions to the *Baronage* (*Collectanea Topographia et Genealogica*, vol. ii, p. 180) he says: "In this passage Sr Rob. Naunton is somewhat mistaken; for certain it is that upon the repudiation of the lady Katharine Grey, being not ignorant of Queen Mary's great affection to George, Earl of Shrewsbury, he marryed this his son Henry to Katherine, the daughter of that Earle: which Katharine shortly after departing this life, he speedily matcht himself to Mary, the daughter of Sir Henry Sidney, Kn^t of the Garter, by Mary his wife, daughter to John Dudley, Duke of Northumberland; by which he did no lesse endeavour to ingratiate himself with the Lord Robert Dudley (one of the sons of that Duke, and afterwards Earl of Leicester), who at that time began to grow powerful at court; than by the former, to insinuate himself with Duke Dudley, the great man of his time."

The marriage of Lord Herbert, however, with Katherine, daughter of Lord Shrewsbury, did not take place till some ten years afterwards, in the time of Queen Elizabeth.—*J. E. Nightingale*.

¹ She was buried with her husband in Salisbury Cathedral.

was removed by the Marquis of Winchester and the Earls of Pembroke and Derby coming forward and performing the office in the name of the whole realm. Two months later, on the 9th November, the Earl rode into London, against the sitting of the Parliament, having 2,000 horsemen in his retinue, with gold chains and velvet coats, with three laces of gold, and sixty other gentlemen in blue coats, guarded with velvet, and a badge of a green dragon. This custom of keeping up great personal retinues was commented on by Soranzo in his report to the Venetian Senate, dated August, 1554, in which he says: "The nobility, save such as are employed at court, do not habitually reside in the cities, but in their own country mansions, where they keep up very grand establishments, both with regard to great abundance of eatables consumed by them, as also by reason of their numerous attendants, in which they exceed all other nations, so that the Earl of Pembroke has upwards of 1000 clad in his own livery. In these their country residences they occupy themselves with hunting of every description, and with whatever else can amuse or divert them; so that they seem wholly intent on leading a joyous existence, the women being no less sociable than the men, it being customary for them and allowable to go without any regard either alone or accompanied by their husbands to the taverns, and to dine and sup where they please."

In 1555 Pole, Gardiner, Paget, and Pembroke were chosen to meet and confer with the Bishop of Arras, the Cardinal of Lorraine, and Montmorency, regarding the terms of a general peace between Henry II of France and the Emperor Charles V, a project on which the Queen had set her heart. The conference, which took place near Calais, proved abortive.

All the energies and revenues of the Queen had been so exclusively directed to the wants of the Church, that the fortresses of Calais and Guisnes had been neglected and allowed to fall into disrepair. Since the taking of Boulogne the French had never ceased to regard the expulsion of the English as a feat to be accomplished, sooner or later. In a letter written in cipher from Michieli, Venetian Ambassador, to the Doge and Senate, dated 12th March, 1555, he says: "The King having sent in haste last week for the Earl of Pembroke, one of the chief noblemen of England, who as usual with him, was living in retirement at his country seat, 60 miles hence; his sudden appearance in London caused a very general report of its being induced by a war with France." He afterwards finds "that the object of Pembroke's mission was to superintend the fortifications of Guisnes, and to give advice to the deputy at Calais; Lord Wentworth's youth and inexperience might encourage the French to attack those places, should the queen's confinement terminate inauspiciously."¹

¹ *Venetian State Papers*, 1555-6, No. 24.

Five days after this Frederici Badoer, Venetian Ambassador with Charles V, writes to the Doge and Senate: "The Earl of Pembroke, who is considered the chief personage in England, having more followers there than anybody, has arrived at Calais with only six servants, bringing letters from the king and queen for the warder, desiring him to obey the Earl's orders. He has not said a word about the cause of his coming, which there and here has caused much comment. Many suppose, that to facilitate the peace with his most Christian Majesty, the emperor induced the queen to send Lord Pembroke because the French hold him in great esteem."¹

Pembroke's stay at Calais did not exceed two months: the reasons for his sudden return are learnt in a letter from Giovanni Michieli to the Doge and Senate dated 6th May, 1555.² In these communications it was usual to write important political matter in cipher; the passage printed in italics was so written. "The Earl of Pembroke has been unexpectedly recalled from Calais, he expecting to remain there some time, having sent for his wife who was already on her way. Persons the best informed attribute this return solely to King Philip's wish to have him about his person at the time of this delivery, relying greatly, let happen what may, on his fidelity and power, and on being able to make better use of him here than across the Channel; and should it be necessary to make any provision, *either by covertly mustering troops, as has apparently been ordered, or for anything else*, through his numerous followers, he will be able to do it better than all the others."³

In 1557 the Earl was appointed Captain-General of the Queen's army beyond the seas for the defence of Calais: "In this season although the French King, as was said, was verie loth to have warres with England, yet the Queene tangling herself contrarie to promise in her husbands quarrel, sent a defiance to the French King by Clarencieux, king of armes.

"King Philip, because of the warres towards, betwixt him and the French King, the first of Julie passed over to Calais, and so into Flanders, where on that side the seas he made provision for those warres. . . . She (the Queen) shortlie after caused an armie of a thousand horsemen and four thousand footmen with two thousand pioneers to be transported over to his aid, under the leading of diverse of the nobilitie and other valiant captains, whose names partlie follow: the earle of Penbroke, capteine generall, Sir Antonie Browne, Viscount Montacute, lieutenant generall under the said earle, etc.

"The Quaenes armie being transported over to Calis (as before ye have heard) marched to join with King Philip's power, the which alreadie being assembled, hath invaded the french confines and being come before Saint Quintins planted a strong

¹ *Venetian State Papers*, 1555-6, No. 31.

² *Ibid.*, No. 72.

³ J. E. Nightingale.

siege before that tower. To the rescue whereof the french King sent a great armie both of horsemen and footmen under the leading of the conestable of France. . . . The conestable upon saint Lawrence day which is the tenth of August, approached the town meaning to put in the same succours of more soldiers, with Dandelot the Admiral's brother, that was within the town not furnished with such a garrison as was thought expedient for the defence thereof. The Duke of Savoie and other captains of the army that sat at siege before the towne, advertised of the conestables cumming towards them, assembled the most part of their horsemen together, and with all speed made towards a passage, distant from the place where the french army stood hovering about a two English miles, and being got over they divided themselves into eight troops of horsemen . . . which gave such a furious and cruell charge upon the Frenchmen that they, not able to resist the same, were altogether defeated: whereof King Philip having knowledge, pursued them with all his force, in which pursuit there were slain of the Frenchmen a great number, the chiefe thereof were these that follow: John of Bourbon, Duke of Anghien, the Viscount of Turenne & eldest son of Roch du Maine, the lord of Chandenier. . . . There were taken these prisoners following: the Duke of Montmorencie constable of France, hurt with an harquebus shot in the hanch; the Duke of Montpensier hurt in the head; the Duke of Longueville, etc."¹

The English forces seem to have arrived too late to take part in the battle, and had to content themselves with the sack of the town. Included in the spoils distributed among the victors were many suits of armour, some of which, including suits belonging to the Constable Montmorency and the Duke of Montpensier, fell to the lot of the Earl of Pembroke, and are now in the Entrance Hall at Wilton.

The French were not long in recovering from this reverse, for in the following year they successfully assaulted Calais, a blow which proved fatal to Queen Mary.

Lord Pembroke was one of those who brought the news of her accession to Lady Elizabeth at Hatfield: he was sworn a member of her Privy Council and established himself at once in her favour. On 25th April, 1559, "The Queen," says Strype, "in the afternoon went to Baynard's Castle, the Earl of Pembroke's place, and supped with him, and after dinner she took a boat and was rowed up and down the river Thames, hundreds of boats and barges rowing about her, and thousands of people thronging at the water side to look upon her majesty, rejoicing to see her, and partaking of the music and sights in the Thames, for the trumpets blew, drums beat, flutes played, guns were discharged, squibs hurled up into the air as the queen moved from place to place. And this continued till ten of the clock at night, when the queen departed home."

At this time it was customary for Her Majesty to give and receive presents from

¹ Holinshed, *Chron.*, vol. ii, p. 1133.

her nobility on New Year's Day. On the 1st January, 1561-2, the Earl of Pembroke offered a purse of black silk and silver knit, with £30 in new angells. In return he received "oone guilte bolle or spice plate with a cover, given to the Queen her Majestie by Mr. John Astley, Master and Treasurer of her Jewels and Plate, 31 oz.; and one guilt cup with a cover 18½ oz." This bowl, presented by Astley, is mentioned as "given to the Earl of Pembroke eodem die." At the same time the Countess of Pembroke offered "a cherry bag of crymson satten with £15 in new angells"; and received from the Queen, "oone guilt cup with a cover 27¼ oz."¹

The Earl, with the Marquis of Northampton, the Earl of Bedford, and Lord John Grey, was intrusted by the Queen to be present at the consultations of those learned men and divines, who met at Sir Thomas Smith's house in Chanon Row and settled the reformation of religion, as it is now established. Also in the first year of the new reign he was commissioned with other Privy Councillors to administer the oath of supremacy to all persons, both ecclesiastical and laymen, receiving any fee, etc., within the kingdom of England.²

In 1663 the marriage between Lord Herbert and Lady Katherine Talbot was celebrated at Baynard's Castle; the wedding of Francis Talbot, son and heir of George, sixth Earl of Shrewsbury, with Lady Anne Herbert, taking place at the same time. The double wedding was celebrated by "as great a dinner as had ever been seen, and this was continued for four days, and every night there were great mummeries and masques."³

The Earl's health, which had been in a precarious state in 1560,⁴ now began to fail, and Clough, in a letter to Chaloner, says: "The Earl of Pembroke lies at God's mercy." And again, in a letter written by Pembroke to Leicester and Cecil, from Basingstoke, he alludes to his own ill-health. This failure of his physical powers encouraged his rivals to attempt to undermine his influence with the Queen, but he kept clear of Court intrigues until, in 1569, he was drawn into the plot for making a match between Norfolk and the captive Queen of Scots: Norfolk was sent to the Tower, Pembroke was, for a time, under arrest at Windsor, and he was ordered to forbear coming to Court. An examination of the noblemen implicated was undertaken by the remaining members of the Council, the full particulars of which are preserved in the *Burghley Papers*. Pembroke avowed his desire for the Norfolk marriage, and did not shrink in any way for the responsibility of having advised it. So far as the

¹ Nicholls, *Progresses of Queen Elizabeth*, vol. i, p. 108.

² Collins.

³ Machin, *Diary*.

⁴ In June, 1560, Lord Robert Dudley writes to the Earl of Essex: "The Erle of Pembroke is at Hendon, and as yet dare not his physicians assure his recovery."

Lords had acted together, they had done nothing which could be termed disloyal, and Pembroke, both with dignity and success, defended the integrity of his own intentions.

Later in the year a serious attempt was made at an insurrection in the north of England by the Earls of Northumberland and Westmorland, with the intention of releasing the Queen of Scots. This made it necessary to raise a southern force without delay.

At this time Pembroke, as Lord Steward, wrote a letter to the Queen, vindicating his loyalty: "From my poore Howse at Wilton, the 5th December, 1569." After complaining "how my Name is moast falselye and wickedly abused by the wicked Protestation of these two traiterous Erles," he goes on to say, "I have according to your Majesties Commandment, in parte answered the Matter by my Letters to my Lords of the Counsell. But in fuller satisfaction thereof, I do reverently before God, and humbly before your Majestie protest, that in all my Lief I was never prively to so muche as a Mocion of any Attempt, either of these banckerupt Erles, or of anie Mans ells, against either Religion (in defence whereof onelye I am redie to spill my blood) or yet your Majesties Estate or Person; and that I am ready against them and all Traitors to make good with my Bodie, when and howsoever it shall please your Majestie to commande: For God forbid that I should lieve the Houre, now in myne olde Age, to staine my former Lief with a Spott of Disloyaltie."¹

With graceful confidence the Queen accepted his offer, and named him at once General of an Army of Reserve. The insurrection, however, failed, and Pembroke's services were not required. This was the last public act of his life.²

William, first Earl of Pembroke, died at Hampton Court, on the 17th March, 1570,³ at the age of sixty-three. He was buried, according to his desire, in the cathedral

¹ Haynes' *State Papers*, p. 568.

² J. E. Nightingale.

³ Authorities differ as to the date of his death.

In the *Rawlinson MSS.* (B 94, p. 93b) we find that the Earl "died on the 18th day of March, anno 1568, at Hampton Court . . . from whence his body was brought to Baynard's Castell and from thence with great pompe was honorablie conveyed into Paul's Church, where he lieth richlie intombed."

In Camden we find under date 1570: "Inter haec (consultatio de scotâ liberandâ) Gulielmus Herbertus Pembrochiaie Comes, ex hac vitâ anno climacterio demigravit." — *Annalium*, vol. ii, p. 211.

Augustine Vincent makes the following note in his *Discoverie of Errours* (p. 428) in the first edition of Ralph Brooke's *Catalogue of Nobility*: "About his death I find some difference, for this have I observed it that he died at Hampton Court on Friday the 17th March, A° 11 Eliz. 1569, and was buried in Pauls on Tuesday 18th April, 1570, being not so old by tenne years as Yorke delivers it, if we will either believe Hollinshed (p. 1212) the printed book of the monuments in Pauls, or the

of St. Paul's, on 18th April, with such magnificence, that as Stow relates, the mourning given at his burial was of the value of £2,000. A magnificent monument was erected to him and his first wife,¹ on the north side of the Chancel above the Choir, a detailed engraving of which is fortunately to be found in Dugdale's *History of St. Paul's* (1658, p. 89), the original having perished in the Fire of London.

So many of the facts relating to this Earl's life are taken from John Aubrey² and

inscription itself on his monument now in Pauls, who say that he died in his climactericall year 63." The inscription on the tomb ran as follows:

Perpetuae pietate Sacrum. Guil. Herberto, Pembrochia Comiti, Equiti aurato, praenobilis Ordinis Anglici Henrico Octavo a Cubiculis: Edwardo Sexto Regi, Equitum Magistro; Walliae Praesidi: Tumultu Occidentali, cum Russello & Grayo Baronibus, paribus auspiciis, summo rerum praeposito. Mariae Reginae, contra perduelles, ac Expeditione ad Augustam Veromanduorum, bis totius Exercitus Duci. Bis summo, in agro Caletum limitum, praefecto. Elizabethae Reginae Officiorum, seu magno Regiae Magistro. Pariter, & Dominae Annae, ex vetustâ Parrorum gente oriundae, sorori Katherinae Reginae (Henrico Octavo Regi, sexto Matrimonio conjunctae) ac Marchionis Northamptoniae, prudentissimae feminae, pietatis, religionis, probitatis omnisque avitae virtutis retinentissimae, fidelissimaeque Comitis Conjugi.

Secundâ conjugē superstitute, Georgio Salopiae Comite genitâ; insigni praeter antiquum Nobilitatis decus virtute femina.

| | | | | |
|---------------------------|---|-----------------------------------|------|------|
| Liberis relictis ex primâ | { | Henrico Pembrochia Comite; | { | 63 |
| | | Edvardo Equite aurato; | | |
| | | Dominâ Annâ Baroni Talbot, nuptâ. | | |
| Obiit | { | Aetatis | Ann. | { |
| | | Salutis | | |
| | | | | 1569 |

Henr. F. ac comes PP. Chariss. sibi ac suis P.

Lastly, George Owen writes: "He died in the year of our Lord 1565, and was buried in the north side of the Chauncel above the quire in Powles at London."—Sir Penfro, *The Sheriffs of Pembroke-shire*.

¹ This tomb was erected by Henry, Earl of Pembroke, leave having been obtained in the following letter from Alexander Nowell to Mr. Shawler, dated 29th July, 1581:—"Whereas the right honorable the Erle of Pembroke is mynded to sett upp hys fathers Tombe in our Churche beneth the Tombe of John of Gante some tyme Duke of Lancaster, thes are to certify yow, that uppon condition that the voutes and pyllars of our Churche be not hurte or indangered therby and that the breadth of the sayd Tombe doe not excede the breadth of the late Lord Keepers Tombe, I am well contented & soe I thinke my brethren of the Chapter wyll lykewyse be well pleased that the sayd Tombe may be soe erected there."—*Historical MSS. Commission*, Appendix to 9th Report, f. 7 (Dean and Chapter of St. Paul's).

² John Aubrey was born at Easton Piers in Wiltshire on the 12th March, 1626; he became a gentleman commoner of Trinity College, Oxford, and in 1646 entered the Middle Temple. After losing most of his property through litigation and extravagance, he was empowered by patent in 1671 to make antiquarian surveys under the crown; he formed large topographical collections in Wiltshire and Surrey, and left, in MS., much antiquarian and historical material, including *Minutes of Lives*, which was used largely by Anthony à Wood. Aubrey died in 1697.

William Camden,¹ that their records are worth giving *in extenso*. Aubrey's account is as follows:

"William Earle of Pembroke (the first Earle of that family) was borne (I think I heard my cos. Whitney say) in . . . in Monmouthshire. Herbert of Colbrooke in Monmouthshire is of that family. He was (as I take it) a younger brother, a mad fighting young fellow. Tis certaine he was a servant to the house of Worcester, and wore their blew coate and badge. My cos. Whitney's great aunt gave him a golden angell when he went to London. One time, being at Bristowe, he was arrested, and killed one of the Sheriffs of the city. He made his escape through Back-Street, through the then great Gate, into the Marsh and gott into France. Mem. Upon this action of killing the Sheriffe, the city ordered the gate to be walled up, and only a little postern gate and dore, with a turnstile for a foot-passenger, which continued so till Bristowe was a garrison for the king, and the great gate was then opened in 1644 or 1645. When I was a boy there, living with my father's mother, the story was as fresh as but of yesterday; he was called black Will Herbert.²

"In France he betook himself into the army, where he showed so much courage and readiness of witt in conduct, that in a short time he became eminent, and was favoured by . . . the King, who afterwards recommended him to Henry VIII of England, who much valued him, and heaped favours and honours on him. Upon the dissolution of the abbeyes, he gave him the abbey of Wilton, and the country of lands and mannours thereabout belonging to it. He gave him also the abbey of Ramsbury, in Wilts, with much lands belonging to it; Cardiff Castle in Glamorgan-shire, with the ancient crowne lands belonging to it. Almost all the country held of this castle. It was built by Sir Robert Fitzhamond the Norman, who lies buried at Tewkesbury Abbey, with a memorial, and he built the abbey of Gloucester. It afterwards came to Jasper, Duke of Bedford, &c., and so to the crowne. He married . . . Par . . . sister of Q. Catherine Par. da. and coheir of Par I think Marquisse of Northampton, by whom he had 2 sonnes, Henry Earl of Pembroke and . . . ancestor of Lord Powys: he was made conservator of King Henry the eighth. He could neither write nor read, but had a stamp for his name. He was of good naturall parts but very cholerique. He was strong sett, but bony, reddish favoured, of a sharp eie, sterne look.

¹ William Camden was born in 1551; after being educated at Christ's Hospital and St. Paul's School, he went as a servitor to Magdalen College, Oxford, subsequently migrating to Broadgates Hall and Christ Church. In 1593 he was appointed head master of Westminster School, spending his vacations in antiquarian research. His best known work, *Britannia*, was published in 1586, and three years later he became a prebendary of Salisbury. He died in 1623.

² "Gwilim Dhu" or Black Will was the name originally given to William Herbert, grandfather of this Earl.

"In Queen Mary's time, upon the returne of the Catholique Religion, the Nunnes came again to Wilton Abbey, and this William E. of P. came to the gate (which looks towards the court by the street, but now is walled up) with his cappe in hand, and fell upon his knees to the lady Abbesse and the Nunnes, crying peccavi. Upon Queen Mary's death, the Earle came to Wilton (like a tygre) and turned them out, crying, 'Out ye w——, to worke, to worke, ye w——, goe spinne.'

"He being a stranger in our country, and an upstart, was much envyed, and in those dayes (of sword and buckler) noblemen, and also great knights, as the Longs, when they went to the assizes or sessions at Salisbury, &c., had a great number of retainers following them, and there were (you have heard) in those dayes, feudes, *e.g.*, quarells and animosities between great neighbours, particularly this new Earle was much envyed by the then Lord Sturton of Sturton, who would, when he went or returned from Sarum (by Wilton was his rode) sound his trumpetts, and give reproachful challenging words: twas a relique of knighthood-errantry. In Queen Eliz. time some Bp. (I have forgot who) that had been his chaplain, was sent to him from the Queen and Council to take interrogatories of him; so he takes out his pen and inke, examines and writes: when he had writt a good deale: sayd the Earle, 'Now lett me see it.' 'Why,' q^d the Bp. 'Your lordship cannot read it.' 'That's all one, I'll see it,' q^d he, and takes it and tears it to pieces. 'Zounds, you rascall,' q^d he, 'd'ee thinke I will have my throat cutt with a penknife?' It seems they had a mind to have pick't a hole in his coate, and to have gott his estate. Tis reported that he caused himself to be lett bloud, and bled so much y^t it was his death, and that he should say as he was expiring; 'They would have Wilton—they would have Wilton.' And so he gave up the ghost. The present E. of P. 1680, has at Wilton 52 mastives and 30 grey-hounds, some beares and a lyon, and a matter of 60 fellowes more bestiall than they. Mem. This Wm (the founder of this family) had a little cur dog which loved him, and the E. loved the dog. When the Earle dyed the dog would not goe from his master's dead body, but pined away, and dyed under the hearse: the picture of which dog is under his picture, in the gallery at Wilton, which putts me in mind of a parallel storie in Appian (Syrian Warr). . . . He was buried in . . . of St. Paules, London, where he had a magnificent monument, which is described with the epitaph, by Sir Wm Dugdale wch. vide."

Camden gives a more accurate, if less picturesque, account in his work on Queen Elizabeth's reign, entitled, *Gulielmi Camdeni Annalium rerum Anglicarum et Hibernicarum regnante Elizabetha* (vol. ii, p. 211): "1570. Inter haec (consultatio de Scotâ liberandâ) Gulielmus Herbertus Pembrochiaes Comes, natus ex Richardo filio Gulielmi Herberti senioris Comitis Pembrochiaes, mali sibi praesagus, ex hac vitâ anno Climacterio demigravit, tribus liberis, Henrico, Edwardo et Annâ relictis, magnifico

funere specioso monumento in Templo Paulino conditus. Vir eximius, qui quodammodo fortunam finxit suam, magnam apud Henricum VIII gratiam iniit cui fuit a cubiculo, opes prudentiâ adauxit, maxime postquam Rex Catharinam Parram, sororem uxoris ejus, in conjugem accepisset. Sub Edwardo VI dum factionibus Aula distraheretur, Georgiani Ordinis pericelidem, Hippocami Regii dignitatem, titulum baronis Herberti de Caerdiff, honoremque Comitis Pembrochiaë consecutus. Sub Mariâ copiis contra Wiatum, et ad S. Quintini, exercitui Anglorum summo cum Imperio prae fuit, Walliae Praeses, & Caleti bis Praefectus. Sub Elizabethâ Magnus Aulae Magister constitutus, cujus gratiâ aliquantisper excidit, quod nec mala mente, nec malo animo nuptias Norfolcii cum Scotorum Reginâ imprimis promoverit, parumque abfuit quin mortuus prosciberetur ex indiciis quibusdam prolatis & praesumptionibus arreptis."

PORTRAITS.

1. Three-quarter length, the property of the Countess De la Warr: exhibited at the National Portrait Exhibition, 1866. (Wrongly described as William, third Earl.)
2. Full length, with others in the large picture of Edward VI presenting a Charter to Bridewell Hospital. Probably by Streetes.
3. Full length, facing towards the left, in black Elizabethan costume. Coat of arms in background. The property of the Duke of Leeds, Hornby Castle. Panel, 87½ in. H., 53½ in. W.

ENGRAVINGS.

1. Head and shoulders, in oval, from the *Heroologia*. The following lines below:
Pembrochiaë Comitis virtus tot regibus una
Duxit in offenso tandem ipsum tramite ad astra.
2. In the print of King Edward VI delivering the Bridewell Charter.
3. Whole length: General of the Queen's Forces, etc.: engraved by Simon (?) van de Pass. (This plate is added in MS. in my copy of Bromley's Portraits.)
4. In armour with truncheon, wearing vandyked lace collar; head turned three-quarters to his right; in background a winged figure of Victory holds a wreath in her right hand and leads a charger with her left. Tents and troops with artillery evidently besieging a distant town strongly fortified; a tree overshadows the principal figure; below are the lines:

Tu vois l'ornement des Guerriers
En voyant ce Prince invincible
Mais comment feroit il visible
S'il est tout couvert de lauriers.

La Serre.

9½ in. H., 7½ in. W. This engraving is inserted, with others, in a copy of Pembroke's *Numismata*, in the library at Longleat; it has the following MS. note below: "Perhaps Wm 1st Earl of Pembroke, General of the Queen's forces and Governor of Calais."

212. PORTRAIT OF WILLIAM HERBERT.

ENGLISH SCHOOL, circa 1630.

30 in. H. 24 in. W. Canvas.

Smoking Room.

Head and shoulders, turned slightly to the left, long red hair, black coat open at the neck showing a white shirt.

This picture was bought by Lady Herbert of Lea at the Slingsby sale¹ and has the following inscription in the right top corner: "W^m Herbert son of Philip Earle of Pembroke." The features and the very striking colour of the hair recall the youth who stands at the foot of the steps in the great Herbert Family, and it is quite possible that the inscription may be correct. Of this William, fifth surviving son of Philip, fourth Earl of Pembroke, we know nothing, except that he died unmarried.

ENTOMBMENT. See WESTPHALIAN SCHOOL.

EYCK, JAN VAN. See GOES, VAN DER.

¹ For other pictures purchased by Lady Herbert at this sale see DOBSON.





ACCINI, PIETRO (FACINI).

1560-1602.

SCHOOL OF BOLOGNA.

BORN at Bologna, Faccini "entered late into the profession, at the suggestion of Annibal Caracci, who from one of his playful sketches in charcoal declared how excellent a painter he would become, if he were to enter a school. He has two striking characteristics, vivacity in his gestures and in the expression of his heads, such as to put him on a footing with Tintoretto, and a truth of carnations, which induced Annibal himself to observe that he seemed to have ground human flesh in his colours. With this exception, he has nothing superior; feeble in point of design, too large in his naked figures of adults, incorrect in the placing of his heads and hands."¹

246. CHRIST AND MARTHA.²

SCHOOL OF PIETRO FACCINI.

51½ in. H. 38 in. W. Canvas (unframed).

North-East Tower.

Martha, in dark green, kneels at Christ's feet; he raises her with his right hand, and points upwards; behind him are three Disciples; architectural background.

A very feeble copy of some work by this artist.

FAES, VAN DER. See LELY.

¹ Lanzi, vol. iii, p. 124.

² Cowdry describes it as "Christ with three of His Disciples and Martha, who is upon her knees weeping upon [*sic*] the account of her brother Lazarus being dead." Gambarini, however, calls it: "Mary Magdalen with Christ in the Garden and three Apostles behind."

FATTORE, IL. *See PENNI.*

FERRARI, LUCA (DA REGGIO).

1603-1652.

LATE ITALIAN SCHOOL.

BORN at Reggio, Ferrari studied under Guido Reni and gained some reputation as a painter of religious subjects, his best known works being at Padua and Modena.

256. THE NATIVITY.

ATTRIBUTED TO LUCA FERRARI.

10½ in. H. 18 in. W. *Panel.**Maiden Lane.*

To the right of the panel six persons surround the manger on which lies the Holy Child; in the background St. Elizabeth, holding a distaff and accompanied by a child, comes through a ruined homestead. In the distance an angel appears to two shepherds whose sheep are indicated on a round hillock above a typical Dutch village.

This picture shows how strongly the influence of the Dutch School was making itself felt in Italy in the beginning of the seventeenth century. As a painting it is of no great interest, and it is difficult to assign it to any particular painter. Gambarini describes it thus: "Rafaele da Reggio: A Nativity which has a woman and a boy at a distance." It was acquired before 1730.



FETI, DOMENICO.

1589-1624.

SCHOOL OF MANTUA.

BORN at Rome, Feti studied under Lodovico Cardi; later he was appointed by Cardinal Ferdinando, who had succeeded to the dukedom of Mantua, painter to that court. Unfortunately addicted to intemperance, he did not fulfil the promise of his youth, and died at Venice in the prime of life.

61. THE MONEY-CHANGERS IN THE TEMPLE.

DOMENICO FETI.

24 in. H. 18 in. W. *Panel.**Corner Room.*

Under the square pillar of a portico is set the stall of a money-changer, who examines some valuable object through a magnifying glass; on his left a white-turbaned

WILTON HOUSE PICTURES

III

customer draws his attention to a pearl. In the foreground a man wheels a barrow past a woman, who, seated on the ground, her apron full of white pigeons, talks to a Rabbi. In the typical Italian street, flanked with tall houses, which forms the background, a crowd surrounds a single figure who, with animated gesture, points to a banner beside him: whether mountebank or preaching friar it is difficult to decide, owing to the slight treatment of the scene, but kneeling figures suggest the latter. It was acquired before 1730.



FIGINO, AMBROGIO.

1550-1595.

SCHOOL OF MILAN.

BORN at Milan, Figino studied under Gio. Paolo Lomazzo. He was celebrated as an imitator of Michelangelo, but his skill in anatomy led him to neglect his colouring. He is little known outside his native town.

52. DESCENT FROM THE CROSS.

AMBROGIO FIGINO.

16½ in. H. 12½ in. W. Copper.

Corner Room.

The dead body of Christ is being placed by an attendant on a block of stone, covered with a white drapery; on the right is St. John, adapted from one of the figures in Raphael's *Disputa*; on the left the Virgin faints in the arms of Mary Magdalene. In the background is the base of the Cross and ladder.

A version of this composition on canvas (40 in. by 30 in.) is in the possession of the Earl of Powis and is attributed to Sebastian del Piombo. It is probable that both pictures are repetitions of a more important work, and the Wilton example may have been painted by Figino, to whom it is ascribed by Gambarini. Pilkington, in his *Dictionary of Painters*, also mentions "a Descent from the Cross at Wilton by Figino." It was acquired before 1730, and is signed by a later hand "Ambrogio Figino."

FIorentino, PAOLO. See CIRCIGNANO.

FIORI, CARLO DI. See VOGELAER.



FLEMISH SCHOOL (SIXTEENTH CENTURY).

9. HOLY FAMILY. FLEMISH SCHOOL AFTER RAPHAEL.

36 in. H. 22 in. W. Panel (arched top). *Little Ante-Room.*

The Virgin is seated in the centre of the panel with the Holy Child, undraped, standing on her knee; behind her stands St. Elizabeth with arms raised cross-wise; to their right an angel bends over a cradle; architectural background. Signed with the

monogram, an R (for Raphael) impaling a V (for Urbino).

This picture is an adaptation of a design by Raphael known as the "Madonna della Culla," of which Marc Antonio Raimondi engraved a plate. In the Wilton panel an angel leaning on a cradle takes the place of St. Anna; a child-angel bearing a ewer and the large fluted basin which stands in the foreground have been omitted, while the background differs essentially. The central group, however, consisting of the Virgin, Child, and St. Elizabeth are identical. Many suggestions have been made as to the authorship of this picture; by Gambarini it was attributed to Pietro Perugino; Passavant assigns it to "that Flemish artist who in the sixteenth century so frequently borrowed from the compositions of Raphael."¹ Dr. Waagen classes it among those works attributed to Raphael which are "very mediocre performances, and merit no further mention." A painter of the School of Antwerp has also been mentioned, and the picture now bears the inscription: "Early German copy after Raphael." Evidently the work of one of the Flemings who took Raphael as their model, this picture cannot be definitely ascribed to any individual artist. In colour and execution it most resembles the work of Michael van Coxie (1499-1592), a scholar of Barend van Orley who is known to have imitated the work of Raphael.

Acquired before 1730.

311. PORTRAIT OF A LADY.

FLEMISH SCHOOL.

11 in. H. 8½ in. W. Panel.

Lord Pembroke's Room.

Head and shoulders turning towards her right, wearing a dull red dress cut square at the neck, and a close-fitting ruff; round her neck are two small gold chains, and in her red velvet cap are three white feathers.

Across the top of the panel is the following inscription:

"The Countess of Pembroke, daughter to the great Earl of Cumberland."

¹ Passavant probably refers to Barend van Orley (1493-1542).

The antiquity of this inscription is very doubtful; in the first place the letter forms are more suggestive of the Georgian than of the Jacobean period, and a close examination reveals the fact that it was painted over the wormholes which existed in the panel.

On the back is pasted a paper with the following MS. pedigree:

"George Clifford, third Earl of Cumberland, married, June 24th, 1577, Lady Margaret Russell, youngest daughter of Francis, Earl of Bedford, and died October 30th, 1605, leaving issue by this lady who died May 24th, 1616 (besides two sons who died issueless):

"Lady Anne, born January 30th, 1589, who became sole heiress to the baronies of Clifford, Westmoreland, and Vesey. She married first, February 25th, 1609, Richard Sackville, 3rd Earl of Dorset, and by him, who died March 26th, 1624, had issue, besides two sons who died young:

"1st, Lady Margaret, born July 2nd, 1614, married, April 21st, 1629, John Tufton, Earl of Thanet, and had issue.

"2nd, Lady Isabella, born October 6th, 1622, married, July 5th, 1647, James Compton, Earl of Northampton.

"The said Lady Anne married secondly, July 3rd, 1630, Philip Herbert, 4th Earl of Pembroke of the present creation who died, without issue by her, Jan. 23rd, 1650. N.B. On her decease the Baronies (no issue remaining from Isabella her youngest daughter) devolved on her grandson Thomas, Earl of Thanet, who left no male issue, by which there came an abeyance amongst his five daughters from the eldest of whom the Southwell family now possesses them."

On this inscription there is a pencil note "certainly not Anne Clifford" which is probably correct, for the portrait can scarcely be later than 1570, and appears to be the work of a pupil of Lucas de Heere.



LEMISH SCHOOL (SEVENTEENTH CENTURY).

310. WILLIAM, THIRD EARL OF PEMBROKE(?).

FLEMISH SCHOOL.

16 in. H. 13 in. W. Panel.

Single Cube Room.

Head and shoulders turned to his left, wearing a black doublet slashed with yellow, a broad falling ruff, and a broad blue riband with pendant jewel round his neck. The background is dark and upon it is the following inscription: "William Earl of Pembroke ob' 1630."

On the back of the panel is a parchment on which are the following lines from Shakespeare's eighty-first Sonnet:

Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read;
And tongues to be, your being shall rehearse,
When all the breathers of this world are dead;
You still shall live—such virtue hath my pen—
Where breath most breathes, even in the mouths of men.

Below this are the lines:

William Earl Pembroke died suddenly April 10th 1630. When his body was opened in order to be embalmed he was observed, on the incision being made, to lift up his hand. This circumstance may be depended on as a fact, having been related by a member of the family, and was considered by the faculty to afford strong presumptive evidence that the distemper of which he died was apoplexy.

This account, taken directly from Granger's *Biographical History*,¹ shows that the parchment was not added before 1769, when that work was published. The presence of the Sonnet has been claimed as evidence that William, Earl of Pembroke, was the H. W. of Shakespeare; the style of the writing, however, is that of the latter end of the eighteenth century, if not later, and I think it probable that the parchment is forged and affixed to a Flemish portrait of the school of Gonsales Coques, which probably did not originally represent the Earl, and a reproduction is given of the picture in the hope that it will lead to the identification of the original portrait.

An account of William, third Earl of Pembroke, is given under Vandyck.

249. A BATTLE.

10 in. H. 12 in. W. Copper.

FLEMISH SCHOOL.

North-East Tower.

A white horse lies on the ground in the foreground; on the right are men in armour engaged with musqueteers.

This may possibly be the picture attributed by Richardson in his catalogue to Pandolpho Reschi (1643-1699), a native of Dantzic and scholar of Giacomo Borgognone. There is, however, a partially obliterated note in pencil on the back which states that it is the work of a famous amateur.

¹ The exact wording of Granger's account is as follows: "When his body was opened, in order to be embalmed, he was observed, immediately after the incision was made, to lift up his hand. This remarkable circumstance, compared with Lord Clarendon's account of his sudden death, affords a strong presumptive proof that his distemper was an apoplexy. This anecdote may be depended on as a fact, as it was told by a descendant of the Pembroke family, who had often heard it related."—*History of England* (ed. 1804), vol. i, p. 330.



No. 310

WILLIAM, THIRD EARL OF PEMBROKE

FLEMISH SCHOOL



FLORIS. *See DE VRIENT.*

FONTAINEBLEAU, SCHOOL OF. *See PRIMATICCIO and ROSSI.*



FRANCESCHINI, CAVALIERE MARC ANTONIO.

1648-1729.

SCHOOL OF BOLOGNA.

BORN at Bologna, Franceschini studied under Carlo Cignani and became a painter of considerable importance, executing many large decorative designs for palace and church interiors. He died at Bologna.

248. LOT AND HIS DAUGHTERS.

SCHOOL OF M. A. FRANCESCHINI.

64 in. H. 52½ in. W. Canvas (unframed).

North-East Tower.

Lot, in a red cloak, is seated in the centre of the picture, one daughter reclining against him holds up a bowl into which the other pours wine from an earthenware amphora. A poor example of a decadent school; such compositions are only excusable when they form part of a great scheme of decoration, and are hopelessly out of place in a dwelling house.

An account of the purchase of this picture is given among the *Welbeck Abbey MSS.*¹—"Catalogue of a Sale held on Saturday, 19th February, 1726, of pictures brought from abroad by Mr. Andrew Hay, at Mr. Cock's New Auction Room in Poland Street, the corner of Broad Street near Golden Square. Lot 21. £11 11s. 'Lot and his Daughters' by Marc Antonio Franceschini, bought by Lord Herbert." The old catalogues call this painter Francesco Chini.

¹ *Hist. MSS. Commission*, 1901, vol. vi, p. 12.



FRANCKEN, JAN BAPTIST.

1599-1653.

FLEMISH SCHOOL.

BORN at Antwerp, Jan studied under his father Sebastiaen. "His first efforts were historical subjects; but he adopted a mode of representing the interiors of saloons and galleries, embellished with pictures and statues, etc., with gallant assemblies of figures and conversations. He possessed a talent of imitating so exactly the peculiar touch and style of each master in the small pictures he introduced into his galleries, that it was easy to point out the original painter."¹ Like many other painters of his time he was frequently employed by brother artists in painting the minute figures which added interest to architectural subjects. It is not known where he died.

63. A PICTURE GALLERY.

JAN BAPTIST FRANCKEN.

31 in. H. 41 in. W. Panel.

Corner Room.

Although called by the earlier cataloguers the Florence and the Düsseldorf Gallery, it appears doubtful if it represents a public gallery at all. The various works of art scattered about, and the general disorder suggest the collection of a dealer in antiquities and pictures. On the right a group of connoisseurs are examining a terracotta bust which one of them has taken up from a table heaped with statuettes, books, drawings, and even shells. On a shield supported by amorini in the centre of the cornice is the appropriate text: "NIHIL EST AB OMNI PARTE BEATUM NE JUPITER QUIDEM OMNIBUS PLACET." The authorship of many of the paintings that decorate the walls may be readily guessed: Salvator Rosa, Neefs, Brueghel, and Mario Nuzzi are all represented, while on a drawing in the foreground the monogram of Albrecht Dürer can be deciphered.

There is no trace of a signature, but a parrot in the foreground suggests that it was painted by one of the numerous family of Francken² or their imitators; this parrot occurs in many of the pictures of Francis Francken called the elder, which is possibly the reason for Gambarini attributing this work to "Old Franks." It was acquired before 1730.

¹ Bryan.² There were no less than nine direct descendants of the head of the family, Nicolaes Francken, all painters of note.



No. 63

A PICTURE GALLERY

JAN BAPTIST FRANCKEN



A very similar picture is in the National Gallery (No. 1287), entered as "Dutch School XVII Century," while another in which the points of resemblance are most striking is in the possession of Lord Huntingfield and is signed "G. V. Haecht, 1628."



FRANCKEN, SEBASTIAEN (OR VRANCX).

1578-1647.

FLEMISH SCHOOL.

BORN at Antwerp, Francken studied under Adam van Noort. He was noted for his pictures of battles, hunting parties, and country scenes with figures. Like his son, Jan Baptist, he was frequently employed in painting figures into the landscapes of other painters. He died at Antwerp.

261. BELSHAZZER'S FEAST.

SCHOOL OF SEBASTIAEN FRANCKEN.

19½ in. H. 24½ in. W. Panel.

Maiden Lane.

A confused mass of people seated in a lofty but dimly-lighted banquetting hall; in the foreground is a table loaded with various meats. Belshazzer himself sits at the left of the picture in the costume of Rembrandt's Chief Rabbi.¹ A hand is just visible writing the fiery sentence on the wall, while below it an attendant bearing a lighted torch mounts a ladder to investigate. Much repainted and in very bad condition, it still shows traces of skill in the painting of costume details and the effect of artificial light; the clumsy composition and feeble perspective, however, prevent it from being accepted as the work of the master himself.

The signature in the left-hand corner, which is probably contemporary, is difficult to decipher; it appears to read "Den Josef . . . ebast Francken inventor fecit." This picture was acquired before 1730.

173. BELSHAZZER'S FEAST.

SCHOOL OF THE FRANCKEN.²

30 in. H. 40½ in. W. Canvas.

South-East Staircase.

A vast pillared hall, down the centre of which runs a banquetting table lit by huge

¹ At Chatsworth.

² This picture is not mentioned in the old catalogues. Gambarini, however, in describing the picture here ascribed to the school of Seb. Francken, says: "Sebastian Vranx, or old Frank. Baltishazzer's Feast, night light; he did two more of them with bigger figures he did not esteem so well."

wax torches; at the far end, under a canopy, sits Belshazzar. Great trophies of plate, alternating with minstrels' galleries, ornament the walls: above the cornice a hand wreathed in smoke writes the words: "MANE TECL'PHARES."

The architectural drawing and the perspective show considerable skill, but the painting is coarse, hasty, and careless. The picture is in very bad condition, and judicious restoration may show that some of the careless touches did not exist on the original canvas.



FRENCH SCHOOL (LATE EIGHTEENTH CENTURY).

231. ELIZABETH, EMPRESS OF RUSSIA.

FRENCH SCHOOL.

29½ in. H. 24 in. W. Canvas. North-East Staircase.

Head and shoulders turned to her right, with fair hair surmounted by a little diamond crown, and with curls falling on her shoulders. She wears a white satin dress trimmed with lace, the blue riband bordered with red of an order over her right shoulder and the star below.

This portrait has all the characteristics of the French School of the latter part of the eighteenth century.¹ It was probably, like the companion portrait of Catherine II (see Roslin), formerly in the possession of Count Woronzow, Russian Ambassador to the Court of St. James at the commencement of the nineteenth century, and father of Catherine (Katinka), second wife of George, eleventh Earl of Pembroke.

Elizabeth Petrowna, second daughter of Peter the Great, was born in 1709. Excluded from the throne in spite of her father's testamentary dispositions in her favour, she availed herself of Ivan's infancy to seize the throne, the revolution being accomplished without bloodshed. In character she was indolent and voluptuous; she lived unmarried, and at her death in 1761, nominated her nephew, Charles Peter Ulric, as her successor.

198. MARGARET GEORGIANA, COUNTESS SPENCER.

FRENCH SCHOOL.

24 in. H. 18½ in. W. Canvas. Lady Pembroke's Room.

Head and shoulders. On the back of the canvas is the following inscription:
"Portrait of Georgina, Countess of Spencer; given to the Wilton Collection

¹ It appears to be the work of a pupil of Hyacinthe Rigaud (1659-1743).

of Paintings by Elizabeth, Countess dowr of Pembroke and Montgomery in June 1828."

The style suggests the hand of a French painter of the latter end of the eighteenth century.

It is probable that this is a portrait of Margaret Georgiana, eldest daughter of Stephen Poyntz, of Midgeham, in the County of Berkshire, and wife of John, who was, in 1765, created Earl Spencer and Viscount Althorp. This John Spencer was a grandson of the Charles, Earl of Sunderland, who married Lady Anne, second daughter of the great Duke of Marlborough. The subject of the picture was therefore an aunt of the Lady Elizabeth Spencer who, in 1756, married Henry, Earl of Pembroke.

318. BARON D'EISENBERG.

FRENCH SCHOOL.

32 in. H. 39 in. W. Canvas.

Lower Cloisters.

Half-length, wearing a white wig, a green military coat laced with gold, and a white ruff. He holds in his right hand a riding whip, and his left rests on two books which lie on the table before him; blue background with a pale red curtain. A coat of arms in the corner bears the following charge: argent, an arm vambraced and embowed grasping in the hand three ears of barley, all proper; crest the same on a wreath argent and sable; motto, REIS D'EISENBERG. On one of the books is the inscription "L'Art de Monter a Cheval—dedié à S. M. Britanique George II, 1740," and on the other "Antimaquignonage—dedié à S. M. l'Empereur François I, 1754."

This portrait is evidently the work of an amateur, and not improbably by the hand of the Baron himself; it is of no artistic interest, and was probably presented to Henry, tenth Earl of Pembroke, on account of his well-known interest in all matters that concerned equitation.

In Sir Joshua Reynolds's *Ledger*¹ is an entry made before 1760: "For lining a picture of Baron Isenberg, 15s. od.," which evidently refers to this portrait, although it is strange that it should have required relining so short a time after its production.

The series of small gouache drawings of "managed" horses which surround the picture in its present position in the "Lunging Room," are said by Richardson, in *Aedes Pembrochianae* to be the work of Eisenberg himself, and to have been the illustrations to one of his works; they are done with considerable spirit and with more skill than the baron's portrait. Baron d'Eisenberg was riding master to Francis I, Emperor of Germany, and this picture was painted between 1754 and 1760.

¹ Graves and Cronin, *Sir Joshua Reynolds*.





GATTI, BERNARDINO.

1495-1575.

SCHOOL OF CREMONA.

BORN at Pavia, Bernardino studied under Correggio, and became one of the best-known masters of Cremona. "His picture of a pietà, at the Magdalen, in Parma, that of his Repose in Egypt, at St. Sigismond, in Cremona, with his Christ in the Manger, at St. Peter's, in the same city, afford ample evidence of his power of imitating Correggio without becoming a servile copyist. No one has emulated him better in the delicacy of his countenances. His young girls and his boys appear animated with the spirit of innocence, grace, and beauty. He is fond of whitish and clear grounds, and infuses a sweetness into his whole colouring which forms one of his characteristics."¹ He died at Parma.

55. A HOLY FAMILY.

BERNARDINO GATTI.

13½ in. H. 11 in. W. Canvas.

Corner Room.

The Holy Child, lying on the Virgin's knee, points to a book which she holds open. St. Joseph leans forward also holding the book. The composition is good, and the colouring warm and pleasant: it has been lately restored and relined. There is a repetition of this picture reproduced in Ottley's Collection of the Marquess of Stafford,² in which it is attributed to Bartolommeo Schidone; the old ascription, however, seems equally probable. Acquired before 1730.

¹ Lanzi, vol. ii, p. 400.

² No. 35, Stafford Collection. Size, 10½ in. W., 12½ in. H.



GEERARTS, MARC.

DIED BEFORE 1604.

FLEMISH SCHOOL.

BORN at Bruges, Geerarts (Gerard or Gheeraerts) studied under Martin de Vos; he took refuge in England during the religious wars, and became painter to Queen Elizabeth; otherwise little is known of his history.

159. MARY SIDNEY, COUNTESS OF PEMBROKE.

MARC GEERARTS.

36 in. H. 15½ in. W. Panel.

Library.

Three-quarter length, standing on the left of a crimson velvet chair, and holding a devotional book, bound in red, in her right hand. Black figured velvet dress, white lace cuffs and coif, deep muslin ruff edged with lace: in the background a dark green curtain.

Although there is no documentary evidence to prove that this picture was the work of Geerarts, it agrees very closely to many of the pictures which are ascribed to him. At the same time it must be admitted that the portrait of Mary Sidney in the National Portrait Gallery, which is said to be the work of Geerarts himself, differs in many important points from the Wilton Panel. Until therefore the authenticity of one of these pictures is established beyond doubt, both must continue to be provisionally ascribed to the same hand.

Exhibited at the Exhibition of Art Treasures, 1857, and the Tudor Exhibition, Manchester, 1897.

Mary Sidney,¹ Countess of Pembroke, was born about the middle of the sixteenth century, and was the daughter of Sir Henry Sidney, Knight of the Garter, Lord Deputy of Ireland, and Lord President of Wales, by the Lady Mary, eldest daughter of John, Duke of Northumberland, and sister to the matchless Sir Philip Sidney. She was married about the year 1576 to Henry,² Earl of Pembroke, by

¹ George Ballard, from whose *Memoirs of Several Ladies of Great Britain*, Oxford, 1752, this account is taken, spells her name Sydney. In a letter dated "Frome Wilton this 16th of December, 1572," her brother signs himself "Philippe Sidney."

² She was the third wife of Henry, second Earl of Pembroke, who married, firstly, Catherine Grey, daughter of Henry, Earl of Suffolk, and secondly, Catherine Talbot, daughter of Gilbert, Earl of Shrewsbury. There being no portrait of this nobleman at Wilton, a short notice of his life is given in Appendix III.



No. 159

MARY SIDNEY, COUNTESS OF PEMBROKE

GEERARTS





whom she had issue, William,¹ who succeeded him in his honours, and Philip,² and a daughter Anne, who died young. Robert Dudley, Earl of Leicester, her uncle, made the match for her, and paid part of her fortune, which Sir Henry acknowledges as a favour to him by his letter from Dundalk in Ireland, bearing date the 4th of February, 1576.³

The date of Mary Sidney's birth is now known to have been 27th October, 1561, and her birthplace Ticknell,⁴ Bewdly, in Worcestershire. Her godfather was William, first Earl of Pembroke, father of her future husband. At fifteen Queen Elizabeth commanded her presence at Court, and she was married three years later.

While residing at Wilton she was joined, in 1580, by her brother, Sir Philip, banished from Court owing to a quarrel with the Earl of Oxford.⁵ It was during this

¹ See VAN DYCK.

² *Ibid.*

³ Collins, *Sydney Papers*, vol. i, p. 88. Sir Henry Sidney to Robert Dudley, Earl of Leicester, Dundalk, 4th February, 1576. "Your Lordshyppys later wrytten Letter I received, the same Day I dyd the first, together with one from my Lord of Penbrooke to your Lordshyp; by both whych I find, to my excedyng great Confort, the Lykleod of a Maryage betwyne his Lordshyp and my Doghter, whych great Honor to me, my mean Lynuage and Kyn, I attribute to my Match in your noble House; for whych I acknoleg myself bound to honour and sarve the same, to the uttermost of my Pouer, yea so joyfully have I at Hart, that my dere Chyldys so happy an advancement as thys ys, as, in Troth, I would ly a Year in close Pryson, rather than yt should breake. But, alas, my derest Lord, myne Abylyte answereth not my harty Desyer. I am poore; myne Estate, as well in Lyvelod and Moveable, is not unknown to your Lordshyp, whych wantyth mutch to make me able to equall that, whych I know my Lord of Penbrook may have. Twoo Thousand l. I confess I have bequethed her, which your Lordshyp knowyth I might better spare her when I wear dead, than one Thousand lyving; and, in troth, my Lord, I have yt not, and borro yt I must, and so I wyll: and if your Lordshypp wyll get me Leave, that I may feed my Eyes wyth that joyfull Syght of thear Couplyng, I wyll gyve her a Cup worth fyve Hundreth l. Good, my Lord, bear wyth my Poverty, for if I had it, lyttel would I regard any Sum of Money, but Wyllingly would give it, protesting before the Almighty God, that if He, and all the Powers on Earth, would give me my Choyse for a Husband for her, I would choose the Earl of Penbrooke. I wryte to my Lord of Penbrooke, whych hearwyth I send your Lordshyp; and thus I end, in answering your most welcome and honourable Letter wyth my harty Prayer to Almighty God to perfect your Lordshyppes good Work, and requyte you for the same; for I am not able."

⁴ Philip Sidney, *The Sidneys of Penshurst*, p. 111. It was formerly called Tickenhill Palace, and was the Council-House of the Lords President of the Marches of Wales.

⁵ At Whitehall, one September morning, 1579, whilst playing tennis, Philip was insulted by Lord Oxford, a man of unprincipled character, in whom pride of race amounted almost to a disease. In Philip he met a formidable antagonist, who quickly gave him the lie, and challenged him to a duel. This the Earl declined, and endeavoured to assassinate his opponent instead. On the broil becoming known to the Queen, she directed Philip to apologize, but he refused. A few months later the royal anger was again excited by a letter from Philip entreating, almost commanding, Elizabeth not to marry the Catholic Duke of Anjou. After shedding tears, probably more in anger than sorrow, the Queen banished Philip from Court.—*The Sidneys of Penshurst*, p. 68.

enforced retirement that he composed his famous Pastoral Romance, "done in loose sheets of paper, most of it in my sister's presence, the rest by sheets sent to her as fast as they were wrote," which was first published in 1590,¹ under the title of the Countess of Pembroke's *Arcadia*.² There is an avenue at Wilton still known by his name, under the shadow of which, according to local tradition, he walked while composing this work.

Like her brother, Mary Sidney herself was devoted to literature, among her works being: *A Discourse of Life and Death*, written in French by Philip Morney, done into English by the Countess of Pembroke, dated the 13th of May, 1590, at Wilton. Printed at London for William Ponsonby, 1600. 12mo.

The Tragedie of Antonie. Done into English by the Countess of Pembroke. 12mo. London, 1595. This little book is not paged, but contains fifty-four leaves. Dated at Ramsbury 26th November, 1590.

She is also said to have translated many of the Psalms into English verse, "which are bound in velvet, and, as I am told, still preserved in the library at Wilton."³

Respecting Lady Pembroke's claim to a version of the Psalms ascribed to her, there has been some difference of opinion. By Sir J. Harrington, A. Wood, and Dr. Thomas she is supposed to have had the assistance of Bishop Babington [at one time her chaplain]; by Amelia Lanter, in 1611, she is considered as sole translator; but it is probable that Dr. Donne affords the most authentic information

¹ Sir Philip Sidney was killed in 1586 at the battle of Zutphen. In his Will, proved the 19th of June, 1589, are the following bequests: "Item I give and bequeathe to my dear Sister the Countess of Pembroke my best jewell beset with diamonds. Item I will that my Wife cause three rings to be made, and in every of them a Diamond to be presented and given, one to the Right Honourable the Earl of Huntingdon, one to the Right Honourable the Earl of Pembroke, and the third to my very good Lady the Countess of Sussex in token of my very dutiful love to every one of them."—*Sydney Papers*.

² The wonderful popularity of the *Arcadia* may be gauged by the following list of the principal editions, for which I am indebted to Mr. Bain.

| | | | | | |
|-------------|----------|------|-------------|----------|------|
| 1st Edition | . 4to . | 1590 | 6th Edition | . Fol. . | 1627 |
| 2nd do. | . do. . | 1593 | 7th do. | . do. . | 1629 |
| 3rd do. | . Fol. . | 1599 | 8th do. | . do. . | 1633 |
| 4th do. | . do. . | 1605 | 9th do. | . do. . | 1638 |
| 4th do. | . do. . | 1613 | 10th do. | . do. . | 1665 |
| 5th do. | . do. . | 1623 | | | |

The editions of 1605 and 1613 are both called 4th edition on title. The title and dedication to the 1st edition run as follows:

"The Covntesse of Pembroke's Arcadia: written by Sir Philippe Sidnei: London Printed for William Ponsonbie: Anno Domini 1590.

'To my Deare Ladie and Sister The Countesse of Pembroke.'"

³ I have been unable to find this volume in the library at Wilton.

when he speaks of the *Sydnean Psalmes* as a joint labour, in a long copy of encomiastic verses upon the translation of them by Sir Philip Sidney and the Countess of Pembroke, his sister (Donne's *Poems*, 1635, p. 366). This information is corroborated in a Psalm inserted in the *Guardian* (No. 18, Psalm cxxxvii), from a manuscript, said to be Sir Philip Sidney's, which nearly corresponds with a version of the same Psalm printed in *Nugae Antiquae* (vol. ii, p. 407, last edition), as by the Countess of Pembroke.¹

Of this translation of the Psalms her sons' tutor, Samuel Daniel, in his *Tragedie of Cleopatra*, 1594, writes:

Those Hymnes which thou dost consecrate to Heaven,
Which Israel's Singer to his God did frame:
Unto thy voyce Eternitie hath given,
And makes thee deare to him from whence they came,
In them must rest thy venerable name,
So long as Sion's God remaineth honoured;
And till confusion hath all zeal bereaven,
And murdered Faith, and Temples ruined.
By this (Great Lady) thou must then be Knowne,
When Wilton lies low levell'd with the ground:
And this is that which thou maist call thine owne,
Which sacreligious Time cannot confound;
Here thou surviv'st thyself, heere thou art found
Of late succeeding ages, fresh in fame:
This monument cannot be overthrowne,
Where in eternal Brasse remains thy Name.

"Lady Pembroke's edition of the Psalms remained in manuscript till 1823, when it was printed from a fine copy, transcribed early in the seventeenth century by John Davies of Hereford, who died in the year 1618. Its eventual appearance in print was due to the enterprise of James Boswell the younger, second son of the biographer of Dr. Samuel Johnson, who intended to write an introduction to the volume, but died in 1822, just before he could put his praiseworthy plan into execution."²

Other known works of Mary Sidney are:

An Elegy on Sir Philip Sidney, printed in Spenser's *Astrophel*, 1595.

A Pastoral Dialogue in praise of Astraea, i.e., Queen Elizabeth, published in Davison's *Poetical Rhapsody* in 1602.

The Countess of Pembroke's *Passion*. A long poem in six-line stanzas in the *Slonian MSS.* (No. 1303).³

¹ The above is Park's note to Walpole's *Royal and Noble Authors*, ed. 1806, vol. ii, p. 191.

² Philip Sidney, *The Subject of all Verse*, Oxford, 1907.

³ The above is Park's note to Walpole's *Royal and Noble Authors*, ed. 1806, vol. ii, p. 191.

Besides the *Arcadia*, many other works were dedicated to the Countess, among them two by Abraham Fraunce, published in 1591, and entitled: *The Countess of Pembroke's Iyrychurch*: "Containing the affectionate Life and unfortunate Death of Phillis and Amyntas."¹

The Countess of Pembroke's Emanuel: "Containing the Nativity, Burial, and Resurrection of Christ, together with certain Psalms of David."

Lady Pembroke survived her husband twenty years, and died at her house in Aldersgate Street,² probably Crosby Hall, and was buried in the Cathedral Church of Salisbury. The lack of a monument³ over her tomb is amply compensated for by William Browne's⁴ graceful epitaph:

Underneath this sable Herse
Lyes the Subject of all Verse;
Sydney's Sister, Pembroke's Mother;
Death, ere thou hast killed another
Faire, and learn'd, and good as she,
Tyme shall throwe a Dart at thee.⁵

To these lines her son William, third Earl of Pembroke, added six more much inferior in every way, and they are inserted here merely to relieve William Browne and Ben Jonson of the suspicion of their authorship:

Marble Pyles let no man rayse
To her Name, for after Daies
Some kinde Woman, borne as she,
Reading this, like Niobe,
Shall turne Marble, and become
Both her Mourner and her Tombe.⁶

¹ Ballard, p. 260.

² 25th September, 1621.

³ This deficiency has been supplied by a tablet recently placed in the Chancel by Sidney, fourteenth Earl of Pembroke, to mark the probable place of her interment.

⁴ William Browne was born at Tavistock, educated at Exeter College, Oxford. In 1624 he became tutor to Philip, Earl of Carnarvon (see VAN DYCK), who was killed at Newbury in 1643. He then went into the family of the Earl of Pembroke. While under this patron, according to Wood, he "Acquired Wealth and purchased an Estate." He died in 1645.

⁵ There are many versions of these lines which differ slightly in the wording; I have taken this version (which I prefer) from Collins, *Sydney Papers*, ed. 1746, p. 97. With regard to the authorship of these lines, it is generally accepted that they are not by Ben Jonson, to whom they were formerly ascribed, but to William Browne, author of *Britannia's Pastorals*. In Gifford's *Works of Ben Jonson*, 1816, vol. viii, p. 337, is the following note: "The exquisite beauty of this little piece (the most perfect of its kind) has drawn a word of approbation from the stern and cynical Osborne. 'Lest I should seem [he says] to trespass upon truth in the praise of this lady, I shall leave the world her epitaph, in which the author doth manifest himself a poet in all things but untruth.'"

⁶ If the name of Browne be substituted for that of Ben Jonson, the following note will be found of interest. "On this paltry addition the editors of the *Secret History of the Court of James I*,

Since the above was written, Mr. Philip Sidney has published a small book entitled *The Subject of all Verse*, in which he deals at length with the question of the authorship of the famous epitaph, and concludes his investigations as follows:

"To sum up the vexed question of the authorship of the epitaph, it may be reasonably contended that, if it cannot be proved to a demonstration that William Browne wrote it, or the first sextain of it at any rate, there still exists far more evidence to be quoted in his favour than in that of all the other claimants taken together. The shadowy legend of Ben Jonson's authorship seems to rest mainly on Peter Whalley's bald statement that the epitaph was 'universally assigned to him.' In this respect, Whalley may possibly have thought that the style of the first sextain of the epitaph sufficiently resembled that in Jonson's lines:

Underneath this stone doth lie
As much beauty as could die;
Which in life did harbour give
To more virtue than doth live;

to render it likely that Ben must have written the first sextain. But as early as the year 1629 the epitaph had appeared in print, in the fourth edition of William Camden's *Remaines Concerning Brittain* without any reference being made to Ben Jonson as its author.

At what precise day, between, of course, the years 1621 and 1629, the epitaph was written, it is difficult to calculate, but it was very probably composed when William Browne was staying at Wilton, in which case William, Earl of Pembroke, might have been responsible for the latter part of it. But it should be remembered that Browne was also the author of a poem on Lady Pembroke entitled *An Elegy on the Countess Dowager of Pembroke*, consisting of one hundred and seventy-nine lines, of which I quote the first nine below, for they contain proof in the poet's own words of his warm regard for Lady Pembroke, and of the fact that he knew her well:

Time hath a long course run since thou wert clay;
Yet had'st thou gone from us but yesterday,
We in no nearer distance should have stood,
Than if thy Fate had call'd thee ere the flood;

who manifest on all occasions a strange hostility to our author, observe: 'It is possible that Jonson cancelled these lines on account of the outrageous wit with which they disgrace the commencement,' vol. i, p. 225. It is also possible that Jonson never saw them. Setting aside the absurdity of supposing the poet to say in one line that such another character would never appear, and to admit in the next that nothing was so likely, the critics ought to have known (for the fact was very accessible) that the verses in question were copied from the poems of the Earl of Pembroke, a humble votary of the Muses, to whose pen they are assigned by the prefix of his usual initials."—Gifford.

WILTON HOUSE PICTURES

And I that knew thee, shall no less cause have
 To sit me down and weep beside the grave
 Many a year from hence, than in that hour
 When all amazed, we had scarce the power
 To say that thou wert dead."

PORTRAITS OF MARY SIDNEY, COUNTESS OF PEMBROKE.

1. National Portrait Gallery. No. 64. Painted probably by Marc Gheeraedts. Three-quarter length, seated, holding a glove. On the background is a wreath with the words: MARTII 12, ANNO DOMINI 1614; and below, NO SPRING TILL NOW.
2. Collection of Lord de l'Isle and Dudley. Half length, close-falling ruff, large cuffs, black dress.¹ Canvas, 35 by 37. Exhibited at the Exhibition of National Portraits, 1866. This is the picture from which engraving No. 4 below was taken.
3. Miniature attributed to Isaac Oliver: head and shoulders with upstanding ruff: oval. Collection of the Duke of Buccleuch. Drawing-room, case A, No. 26.

ENGRAVINGS.

1. Three-quarter length to left, right hand on table, left hand holding jewel. Fringe of curtain above. $7\frac{1}{2}$ by 10 H. p.m. Engraved by W. T. Fry. Title below. From the original of Mark Gerard's in the collection of Sir John Shelley Sidney, Bart. Published 1830.
2. Same as above. Early state, roulette only.
3. Head and shoulders to left in decorated oval, with words, COM. PEMBROK MARIA SIDNEY, round oval. 6 in. H. by $3\frac{3}{4}$ in. W. p.m. French verses on panel below. I DE COURBES FECIT. From a French edition of the *Arcadia*.²
4. Half length to left, in decorated oval. Pheon on decorated lozenge above, and ANNO 1618. HENRICI COMIT PEMBROC: CONIUX NOBILISSMA. ET VIRT. . . SSMA. DONA. MARIA SIDN: round oval. Holds in the right hand a book with the words DAVID'S PSALMES engraved on top edge. On panel below:

¹ It is possible that this favourite black dress of Mary Sidney may have descended to her from her grandmother through her mother. In the former's will is the following bequest: "To my daughter Mary Sidney my gown of black barred velvet furred with sables etc. and a gown with a high back of fair wrought velvet."—From the Will of Lady Jane Guilford, Duchess of Northumberland, who died in 1555. *Sydney Papers*, vol. i, p. 34.

² Above are her arms. "She beareth (on a lozenge) or, a Pheon azure, which is the head of a dart (saith Leigh in his *Accedence of Armory*)."
 Below on a tablet are the lines: PALLAS PARUST JADIS EN GRECE COMME LA BEAUTE QUE TU VOIS; QUI SEULE EUST DE CETTE DEESSE L'ESPRIT, LE VISAGE, ET LA VOIX.

*The
Right Honourable and most Vertuous
Lady MARY SIDNEY, Wife to the late
deceased Henry Herbert Earle
of Pembroke, etc.*

Simon Passaeus sculpsit.

L. Alley.

*Are to be sold by Io. Sudbury
and Geo. Humble In Popeshed*

This plate is from the Baziliologia.

5. Same as above reversed, oval. $4\frac{1}{2}$ in. H. by $3\frac{1}{2}$ in. W. Engraved space.
C. HALL SC. Title below. Published by I. Thane, Nov. 20, 1780.

6. Same as above to left. Roulette, engraved in square. $7\frac{1}{2}$ in. H. by $5\frac{1}{2}$ in. W.
(plate mark). BOCQUET SC. Title below. From a rare Print in the collection of
Alexander Hendras Sutherland, Esq. Published May 20, 1806.

7. Same as above, in oval, line engraving: B READING SC. 8 in. H. by 7 in. W.
(plate mark). Title below. From an extremely rare Print engraved by Simon Pass.



ELLÉE, CLAUDE (DE LORRAINE).

1600-1682.

FRENCH SCHOOL.

BORN at the village of Chamagne, in the Vosges country, Claude (by which name he is generally known) went early to Rome and studied under Agostino Tassi. About 1625 he revisited France, but only stayed two years; on his return to Rome he made the acquaintance of Joachim Sandrart, who subsequently wrote an account of his life. Slow and painstaking in execution, Claude left behind him a very large collection of studies, some of these, forming what is known as "Liber Veritatis," are in the collection of the Duke of Devonshire; others, amounting to over five hundred, are in various collections. He failed signally in his drawings of figures and animals, and employed various artists, among them F. Lauri, J. Courtois, and A. Both, to insert them in his landscapes. There is hardly a gallery, public or private, in Europe without one or more landscapes attributed to this master, and the demand for his work no doubt led to a vast manufacture of spurious examples. Claude died at Rome.

37. LANDSCAPE.

SCHOOL OF CLAUDE GELLÉE.

17½ in. H. 13½ in. W. *Canvas mounted on Panel.**Corner Room.*

In the foreground a group of goats play at the foot of a tree; further back runs a river; a convent or farm building crowns the hill beyond. There is little in this picture to suggest the hand of the master.

Acquired before 1730. According to Gambarini it was formerly in Sir Peter Lely's collection.



ENNARI, BENEDETTO (THE YOUNGER).

1633-1715.

SCHOOL OF BOLOGNA.

BORN at Cento, Gennari studied under Francesco Barbieri (il Guercino) many of whose pictures he copied. "They may all," writes Lanzi, "be recognized, however, by a more feeble tone in their tints; and I once saw in the Ercolani palace a Bathsheba of Guercino, along with a copy by one of the Gennari (Benedetto or Cesare). The former appeared as if newly painted at the time, the latter as if many years previously, such was its inferiority in strength of hand." Benedetto, who was the ablest of the two brothers, was employed by Charles II and James II, returning to Italy on the fall of the latter. He died at Bologna.

167. THE WOMAN TAKEN IN ADULTERY.

BENEDETTO GENNARI.

45 in. H. 82 in. W. *Canvas.**Dining Room.*

Christ clothed in red sits in the centre of the picture addressing a bearded elder who points to a woman kneeling before him; on his left are two men, possibly disciples, and three more, evidently Jewish dignitaries, appear in the background.

The handling is broad and skilful, but the picture as a whole is unpleasant in effect, and the features of the Saviour are essentially commonplace in type.

This was one of the three pictures left to Henry, ninth Earl of Pembroke, by the Prince of "Hespeinsteir,"¹ the others being "A Flemish Nobleman," by van Somer, and "Dogs in a Larder," by Snyder.

GENTILE. See PRIMO.

¹ So spelt by Gambarini.

GERMAN SCHOOL (SOUTH). See PREW.



GHISI, TEODORO (MANTOVANO).

1536-1601.

SCHOOL OF MANTUA.

BORN at Mantua, Ghisi (or, according to Lanzi, Ghigi) studied under Giulio Romano, and became so familiar with his master's manner that, on the decease of the latter, he was employed to complete the works which he had left unfinished. Nothing more is known of this painter, who died at Mantua.

7. A NATIVITY.

18½ in. H. 14½ in. W. Canvas on Panel.

TEODORO GHISI.

Little Ante-Room.

Represents the Adoration of the Shepherds, who kneel by the manger; the Virgin raises the drapery which covers the Holy Child; in the foreground is St. Joseph, and above are two child Angels.

A detailed description is given of this picture by Gambarini, by whom it is ascribed to "Theodoro," and is said to be in the manner of An. Carracci.



IORDANO, LUCA.

1632-1705.

SCHOOL OF NAPLES.

BORN at Naples, Luca studied first under Ribera and then under Cortona at Rome; his father, Antonio, was an indifferent painter, and trusted to his son's labours for his support, ever urging him to fresh exertions, and grudging him every moment spent away from his easel. "A humorous anecdote is related that Luca, when he was obliged to take refreshments, did not retire from his work, but, gaping like a young bird, gave notice to his father of the calls of hunger, who, always on the watch, instantly supplied him with food, at the same time reiterating with affectionate solicitude, 'Luca fa presto.' Upon this incident he was always afterwards known by the name of Luca fa presto among the students at Rome."¹ He had a wonderful talent for imitating the different styles of various masters, and it is to be feared that

¹ Lanzi, vol. ii, p. 55.

many reputed works of Titian, Bassano, and Rubens are in reality the product of his hasty and rapacious pencil. Among his numerous patrons¹ was Charles II of Spain, for whom he decorated the walls, vault, and cupola of the church of the Escorial.² He returned from Spain loaded with honours and died in his native town "lamented and regretted as the greatest genius of his age."³

II. CONVERSION OF ST. PAUL.

LUCA GIORDANO.

60 in. H. 72 in. W. Canvas.

Ceiling of the Corner Room.

St. Paul and his charger fall backwards to the ground dazzled by the blaze of light darting from the clouds above; round them are soldiers in every attitude of alarm and dismay. Painted with considerable vigour, this picture betrays haste and want of study, particularly in the drawing of the piebald charger; the colouring is peculiarly unpleasing.

Acquired before 1730.

168. A SEA TRIUMPH.

LUCA GIORDANO.

50 in. H. 72 in. W. Canvas.

Dining Room.

Neptune, trident in hand, rides on the crest of a wave, supported by two tritons; below him a female figure reclines on a dolphin. To the left the heads of two white horses appear above the waves; tritons, nereids, and amorini surround the central group.

A bold design executed with considerable skill, and a genuine example of Giordano's manner, in spite of a certain awkwardness in the composition. It has evidently suffered much from injudicious cleaning,⁴ and has probably been retouched. According to Gambarini, it was presented by the King of Spain to the French Ambassador,⁵ from whom no doubt it was bought by Thomas, Earl of Pembroke, on the death of the donor (Charles II) in 1700.

¹ Among these was Cosmo III, Grand Duke of Florence, who presented Philip, fifth Earl of Pembroke, with eight pictures, all attributed to great masters (see AGNOLO). This fact gives rise to the suspicion that Luca may have practised his talent for imitation on the Duke's behalf.

² Among the frescoes at the Escorial is one representing the taking of Montmorency at the battle of St. Quentin. His armour became the spoil of William, first Earl of Pembroke, Captain-General of the English Forces at that battle, and is now at Wilton.

³ Lanzi.

⁴ All the delicate glazes it may once have possessed have been removed, apparently by the action of soap and water.

⁵ As this canvas is fixed into the wall itself I have not been able to examine the back, and can give no corroboration of this statement.

GIORGIONE. *See* BARBARELLI.

IOVANNINI, JACOPO MARIA.

1667-1717.

SCHOOL OF BOLOGNA.

BORN at Bologna, Giovannini studied under Antonio Roli. He was a painter of little note, but gained some reputation as an engraver. He died at Parma.

289. THE FLIGHT INTO EGYPT.

JACOPO MARIA GIOVANNINI.

15½ in. H. 11¼ in. W.

South-West Tower.

The Virgin and Child are borne by an ass, led by Joseph, down a rocky path; wooded landscape background. The drawing is very faulty, but the composition and colouring are good. Acquired before 1730.

GOBBO DI CARRACCI. *See* BONZI.

GOES, HUGO VAN DER.

Circa 1405-1482.

FLEMISH SCHOOL.

BORN probably at Ghent, van der Goes is said to have actually studied under the van Eycks, and so closely did he follow their style that more than once his pictures have been mistaken for those of John van Eyck. Vasari speaks of van der Goes as "Hugo of Antwerp," and van Mander calls him "a painter of Bruges."

Vaernewijk declares him to be a Dutchman, and describes him as "Hughe van der Ghoest in Zeelandt, so called because he lived long in that country, though he was born at Leyden." He was not free of the Guild of Ghent until 1465, and he is not known to have practised anywhere before that year (Kugler). Mr. A. G. Temple states that he practised first at Bruges, but does not quote any authority. Van der Goes was celebrated for designing and colouring loose cloths as ornaments for walls of houses and churches, and was also a painter of flags and scutcheons. In 1472 and 1474 he

presided as elder in the Guild of Ghent. In 1476 he was induced to withdraw from the world, and join as a novice the monastery of Roeden Cloestere, where he died after an attack of madness.

Of his pictures, only one is historically authenticated; this is the triptych of the "Adoration of the Shepherds" in the Hospital of Santa Maria Nuovo at Florence. Most of his work was no doubt destroyed by the Iconoclasts in the sixteenth century.

309. THE ADORATION OF THE SHEPHERDS. HUGO VAN DER GOES.

13 in. H. 13 in. W. Panel.

South-West Tower.

The Virgin, wearing a deep blue cloak, her hands crossed on her breast, looks down on the Holy Child lying before her on a white drapery in a square straw-filled manger. At the Child's head are two adoring angels in gray and violet robes; leaning on the sill of the window above are two shepherds, the nearer one wearing a coat of vivid green. At the foot of the manger St. Joseph, bearded, dressed in a rich crimson robe, kneels with hands raised in prayer; the heads of two angels appear beside him. Above them again the heads of the ox and the ass lead the eye to the distant landscape, in which an angel, surrounded by a pale yellow radiance shading into pink, appears to two shepherds tending their flock on a vivid blue-green hill.

There are many points of similarity between this picture and the "Adoration of the Kings" owned by the Corporation of Bath and exhibited at the Guildhall in 1906. The Virgin and Child occupy the same central position, and the figures arranged on either side form masses of about the same value; the rayed glories round the heads of the Madonna and infant Christ are in both cases composed of single gold lines forming an eight-pointed star; other points of similarity are, the length of body and angular anatomy of the Child, and the curiously similar drawing of the left hand, the arrangement of the heads of the attendant animals, and the landscape to the Virgin's left.

The type of the Virgin and St. Joseph is reminiscent of that in the "Adoration of the Shepherds," attributed to van der Goes, which was acquired by the Berlin Gallery about seven years ago. The expressions of rapt devotion and solemn adoration are typical of this painter, as is also the naive surprise patent on the faces of Mary, Joseph, angels, and shepherds.

The colour of the flesh is remarkably pale and bloodless, except in the case of one of the adoring shepherds, whose face is of a curious cool brick-red tone. M. Destrée, of Brussels, after examining a very good photograph of the Wilton picture, writes: "Je trouve de réelles faiblesses d'exécution dans les têtes de l'enfant Jésus et dans celles des anges. Les mains ne revelent pas ce dessin précis et serré qui est l'une des caractéristiques du maître flamand; le modelé des têtes pèche aussi par plusieurs defectuositiés."



No. 309

THE ADORATION OF THE SHEPHERDS

HUGO VAN DER GOES



Mr. Roger E. Fry, who carefully examined the original with the writer, is of opinion that it may be safely ascribed to the master himself.

The picture was most probably purchased by Thomas, Earl of Pembroke, between 1700 and 1710; the first mention of it is made by Gambarini in his catalogue published in 1731, where it is thus described: "Jan van Eyck, the Nativity, it is that which he gave to a Church for a side chapel in Bruges, where he was born, it has the date 1410, the year he is said to have invented painting in oil." Like so many pictures of early schools it was considered of little value or interest, and hung unframed, the panel broken into three sections and held together by a strip of leather at the back, in the housekeeper's room at Wilton, until about eight years ago, when it was taken down and placed in a drawer for safety; here it was found by the late S. Arthur Strong, at whose instigation it was repaired and cleaned, and who was the first to recognize in it the hand of Hugo van der Goes.

Sir Walter Armstrong, who has examined the photograph but not the picture, calls attention to the fact that the type of the Virgin is not similar to that of the Portinari altarpiece, which is the only authenticated work of the master; that the type of the ass is different. On the other hand, he is of opinion that the numerous similarities—the head of St. Joseph, the forms and gestures of the hands, the method in which the cow and ass are introduced, etc.—make it quite certain that the picture has its origin in van der Goes, even if he did not actually paint it.¹

Max Friedländer writes: "As far as I can judge from the photograph, it is Van der Goes certainly, and an original by his own hand. The picture at Bath, I believe, since I have seen not only a reproduction but the work itself, is an old copy after Van der Goes, or made in his 'atelier.' Your picture seems to be of much finer quality, and comes very near to the big composition in our Museum (Berlin)."



GOSSAERT, JAN MABUSE.

Circa 1470–1532.

FLEMISH SCHOOL.

BORN at Mabeuge, a small town in Hainault, Gossaert is supposed to have studied under Quentin Massys; he was the first of the Flemings whose style was seriously modified by a journey to Italy, a journey he took after 1508 in the suite of Philip, natural son of Philip the Good. Under the patronage of this prince the painter prospered, and was employed by Christian II of Denmark, Charles V, and Margaret

¹ Since this was written Sir Walter Armstrong has examined the picture and is of opinion that it is the work of van der Goes himself.

of Austria. He was one of the illuminators of the Grimani Breviary, now in St. Mark's Library at Venice. His most celebrated painting is an Adoration of the Kings, now in the collection of the Earl of Carlisle at Castle Howard. He died at Antwerp.

24. CHILDREN OF CHRISTIAN II, KING OF DENMARK.

JAN GOSSAERT.

12 $\frac{3}{4}$ in. H. 15 $\frac{1}{2}$ in. W. Panel.

Little Ante-Room.

Three children, two boys and a girl, seated at a green table on which are three cherries and two apples; the centre child wears a black hat; they are all dressed in black, the two younger ones having ermine sleeves.

At the top of the picture is written: K: HENRY VII. THREE OF HIS CHILDREN. HANS HOLBEIN P: 1495. and above the children, from right to left: HENRY. ARTHUR. MARGARET. all by a later hand. On the back of the panel is the date 1495 in ink. There is also a sheet of paper attached, on which is written: "Johannes de Maubeuzius painted the picture of Arthur, Henry and Margt in Henry 7ths time in about 1494. *Vide Sanford's General History of the Kings of England.* Memd. The letter of recommendation to Sir Thomas More, recommending Hans Holbein, was in the year 1427, he was twenty-seven years old when he came to England, and died in 1554."¹ This appears to have been written about 1800.

Exhibited at the Exhibition of Art Treasures, 1857, at the Tudor Exhibition, Manchester, 1897, and at the New Gallery Winter Exhibition, 1901-2 (No. 41).

Recent investigations have shown that this picture represents the three children of the King of Denmark, and not, as was generally supposed, those of Henry VII. Ernest Law, in describing the replica of this picture in his *Hampton Court Catalogue*, gives the following account: "This curious picture has until lately been believed to represent the three children of Henry VII, namely Prince Arthur, Prince Henry, and Princess Margaret, and was so engraved by Vertue, and is so labelled; but since Mr. Scharf's paper, read before the Society of Antiquaries in 1860, and printed in *Archaeologia*, vol. xxxix, p. 245, there can be no doubt that they are really the children of Christian II, King of Denmark, who spent with his wife, a niece of Catherine of Aragon, about three weeks in England, in 1523. The grounds for this belief are, shortly, that the costume is rather of the time of Henry VIII than Henry VII, and apparently not earlier than 1525: that the physiognomies are quite unlike those we are accustomed to find in portraits of English Royal children of that period, and that the eyes of all these children are brown, whereas Henry VIII's were blue. It is found, too, that their ages would exactly correspond, the eldest being John, born

¹ An error; Holbein died in 1543.



No. 24

CHILDREN OF CHRISTIAN II, KING OF DENMARK

JAN GOSSAERT (MABUSE)





in 1518, and the youngest Christina, afterwards Duchess of Milan; she who, when Henry the Eighth wished to marry her, begged to decline as she had only one head. Her full-length portrait by Holbein is now at the National Gallery, lent by the Duke of Norfolk.

"The panel is, in fact, identical with the picture entered in Henry VIII's Catalogue of 1542 as 'a table with the picture of the three children of the King of Denmark, with a curtain of white and yellow scarcanet joined together.' And it is the same as the one entered in Charles I's Catalogue: 'Item, another picture wherein two men children and one woman child playing with some apples in their hands by a green table; little half figures upon a board in a wooden frame. A Whitehall piece thought to be by Jennet.'

"This mistake probably had its origin in the carelessness of Vertue, who, in the printed copy of Charles I's Catalogue, altered the word apples into oranges, and substituted 'curiously painted by Mabuseius' for 'thought to be by Jennet,' and gratuitously stated that they were the children of Henry VII. An inscription behind this panel, stating them to be Henry VII's children, is comparatively recent.

"The earliest instance of its being ascribed to Mabuse is in the Commonwealth inventory among the pictures at St. James, where it is entered as 'Three children in one piece by Mabuse, sold to Mr. Grinder for £10. 23rd Oct., 1651.'"¹

The late Sir George Scharf had the unique opportunity of comparing the Wilton and the Hampton Court examples side by side; his investigations were published in 1863 in an article written for *Archaeologia* (vol. xxxix, p. 259).

"In the Hampton Court picture," he writes, "the left hand figure wears a necklace; this is wanting in the Wilton picture, which is a further evidence, taken with the omission of the leaves and stalks from the cherries on the table, that the latter is an old unfinished copy of the royal picture. The Wilton picture appears to be less carefully finished and the figures are on a smaller scale, but it is painted on oak panel in precisely the same manner, except with less spirit. On the face of it is inscribed the names of the children, the writing is rough and apparently written with a pen at no very distant period. It is certainly not coeval with the picture, and the manner in which the names are written is irrespective of the moulded surfaces over which they are written. The writing has been in several parts effaced."

Four other repetitions of this picture are known to exist in collections of considerable importance.

(1) Formerly belonging to Richard Cosway, Esq., and afterwards at Strawberry Hill. It is of the same size as the Hampton Court picture, and notwithstanding the

¹ Ernest Law, *Hampton Court*, p. 216.

badness of its condition, and a good deal of clumsy patching up, retains traces of a good and genuine picture. Walpole recalls it in his description of Strawberry Hill (*Lord Orford's Works*, 4to, vol. ii, p. 512) as "Prince Arthur, Prince Henry and Princess Margaret, children of Henry VII, by Mabuse, from Cosway's collection." It was purchased by J. C. Dent, Esq., of Sudeley Castle for thirty guineas at the Strawberry Hill Sale.

(2) At Corsham House, the seat of Lord Methuen, correctly described as "an early but moderate copy." It is described in the *English Connoisseur* as "by a hand not certainly known." This picture is painted on panel, and very highly varnished: it is superior to the Wilton picture, the shadows are very black in tone but the forms are carefully modelled.

(3) At Longford Castle, the seat of the Earl of Radnor: of this picture Dr. Waagen says (vol. iv, p. 358): "Of the various contemporary repetitions of this picture, this specimen, which was in the Collection of Charles I, approaches nearest to the original at Hampton Court, and proceeds no doubt from the master's hand.

(4) A chiaroscuro repetition of this subject was, in Vertue's time, at the Duke of Leeds at Kiveton. Walpole calls it, in his *Anecdotes* (Dallaway and Wornum's edition, p. 53), "a neat little copy of, or rather his design for it, in black and white oil colours."

The Wilton picture might very well be a copy (unfinished as before stated) made at the commencement of the seventeenth century.

The following is an extract from a letter written on the 28th of February, 1861, by Mr. Planché, Rougecroix, to George Scharf:

"The three children, I have little doubt, will prove to be those of the King of Denmark, and not of Henry VII, an error which has been supported by the likeness of the child supposed to be Prince Henry, in Lord Herbert's copy, to the portraits of Henry VIII in his manhood, but not at all borne out by the features of the same child in the original picture, independently of that child being more probably a girl than a boy."

Versions of this picture are at:

Hampton Court, No. 595.

H.M. the King, Kensington Palace.

Lord Methuen, Corsham House.

Longford Castle, Earl of Radnor, No. 110 (purchased 1820).

Sudeley Castle.

Hornby Castle, Duke of Leeds (?).

Glemham Hall, Suffolk.

ENGRAVINGS.

Arthur, Prince of Wales, 1490. Ob. 1502. Aet., 16—with his brother and sister. Large sheet. J. Mabuse pinx. cir., 1496. G. Vertue, sc. (Bromley).



GRANT, SIR FRANCIS, P.R.A.

1810–1878.

ENGLISH SCHOOL.

BORN at Kilgraston, in Perthshire, Grant was educated at Harrow School; he was intended for the Bar, but his inclinations led him to devote himself to art. He exhibited at the Royal Academy first in 1834, was elected an Associate in 1842, and an Academician in 1851. On the death of Sir Charles Eastlake, in 1866, and after the refusal of the office by Maclise and Sir Edwin Landseer, Grant was chosen President and knighted, honours which he owed more to his social position than to his art. He died at Melton Mowbray.

208. SIDNEY, FIRST LORD HERBERT OF LEA.

SIR FRANCIS GRANT, P.R.A.

56 in. H. 44 in. W. Canvas.

Smoking Room.

Three-quarter length, standing facing the spectator, head turned slightly to his left; wearing a black frock coat, full black cravat, and doeskin trousers. The left hand, holding a high silk hat, rests on his hip, the right, extended, holds a walking stick. Background of open down country.

This is probably the portrait painted in 1847, and exhibited at the Royal Academy the same year (No. 510), the replica of which is now at Herbert House. At the time it was painted Herbert was thirty-seven, and had just relinquished the office of Secretary at War which he held in Sir Robert Peel's ministry. He is wearing the watch and chain given to Elizabeth, Countess of Pembroke, by George III, the chain of which is now worn constantly by the present Earl.

Sidney Herbert, second son of George Augustus, eleventh Earl of Pembroke, by his second wife Catherine, daughter of Simon, Count Woronzow, was born at Richmond, Surrey, on the 16th of September, 1810. Like his father he was educated at Harrow School, afterwards matriculating at Oriel College, Oxford (17th May, 1828). While at the University he earned considerable reputation as an orator at the Union Debating Society, and although he refused to attempt "honours" in the final

Schools, even when requested to do so by the examiners, he was granted an honorary fourth class.

Leaving Oxford in 1832, he entered the first reformed parliament that year as member for South Wilts, a seat which he held throughout his parliamentary career. His maiden speech, delivered in 1834, seems to have attracted the notice of Sir Robert Peel, and Herbert accepted from him the office of Secretary to the Board of Control, after refusing the offer of a lordship of the Treasury.

In Sir Robert's second administration he was appointed Secretary to the Admiralty (August, 1841), a post which he held until January, 1845, when he became Secretary at War, with a seat in the Cabinet. Although at first Herbert was strongly in favour of Protection, Peel's conversion to Free Trade seems to have altered his ideas, and he followed his leader into six years of official retirement.

In Lord Aberdeen's administration (1852) he again accepted the responsibilities of Secretary at War, a position which he held during the Crimean campaign: it was entirely due to his official support that Miss Florence Nightingale was able to remedy the condition of the sick and wounded, a fact fully appreciated by Mr. Gladstone, who wrote in a letter to R. M. Milnes, afterwards Lord Houghton, dated 15th October, 1855: "I wish some of the thousands who in prose justly celebrate Miss Nightingale would say a single word for the man of 'routine' who devised and projected her going—Sidney Herbert."

Incredible though it may seem, Herbert's Russian family connection was quoted by his detractors as casting suspicion on his conduct of the war, and when the organization of the army broke down under the strain of protracted operations, he left the War Office and accepted office as Secretary of State for the Colonies in Lord Palmerston's government (February, 1855). Unwilling to take advantage of his position when appearing before the Sebastopol Commission appointed to inquire into the conduct of the war, Herbert retired from office. The result of the inquiry was to exonerate him from any responsibility for the failure of the army organization, and to earn from Mr. Roebuck the following warm appreciation of his services:

"No man could have been more intent upon the honour of his country, and on performing the duties of his office. He was conscientiously endeavouring to perform his duty, and was always at his post."

In 1859 he again essayed the superhuman task of remodelling the War Office at a time when the introduction of rifled ordnance was creating a revolution in armament, and the great wave of popular military enthusiasm, known as the "Volunteer Movement," required the most exquisite tact and the finest administrative capacity to guide it safely through the sluices of official distrust. No man as conscientious as was Sidney Herbert could hope to carry through such a task without the aid of an iron



No. 208

SIDNEY, FIRST LORD HERBERT OF LEA

CLAXI



constitution, and it was at this time that the symptoms of Bright's disease began to show themselves. In spite of this warning he refused to leave his work, contenting himself with such relief from the strain of office as was afforded by his elevation to the peerage in 1860 as Baron Herbert of Lea. In the following year the progress of the disease forced him to resign, and he was taken to Spa. The rest came too late, and he died at Wilton House, 2nd August, 1861, three days after his return from abroad.

Sidney Herbert married on the 13th of August, 1846, at St. George's Church, Hanover Square, Elizabeth A'Court, daughter of Major-General Charles Ashe A'Court, of Amington Hall, near Tamworth, brother of Lord Heytesbury. The Dean of Salisbury officiated, and the bridesmaids were: Lady Selina Meade, Miss Hamilton, Miss Bouverie, and the two Misses Vesey, daughters of Lady Emma Vesey.

By this marriage he had four sons and three daughters:

George Robert Charles, afterwards thirteenth Earl of Pembroke. Born 6th July, 1850, died 3rd May, 1895.

Sidney, present Earl. Born 20th February, 1853.

William Reginald, R.N. Born 21st May, 1854; lost at sea on H.M.S. Captain, 6th September, 1870.

Michael Henry, afterwards Ambassador to the United States of America. Born 25th June, 1857, died 30th September, 1903.

Mary Catherine, married Baron von Hügel.

Elizabeth Maud, married Sir Charles Hubert Parry, Bart.

Constance Gladys, married in 1878 St. George Henry, fourth Earl of Lonsdale, and, in 1885, Frederick, Earl de Grey, only son of the Marquis of Ripon.

Lord Herbert of Lea employed Thomas Henry Wyatt to build him the present Byzantine structure in place of the old Parish Church of Wilton.

PORTRAITS.

1. Three-quarter length by Sir Francis Grant. The property of Lady Herbert of Lea. Herbert House. (This is probably a replica of the Wilton picture.)
2. Head and shoulders. Common Room, Oriel College, Oxford.
3. By Sir W. Ross (painted about 1850). Herbert House.
4. By George Richmond, R.A. (sketch executed in 1852). Herbert House.

STATUES.

1. Full length by J. H. Foley, R.A., placed in front of the War Office, Pall Mall, and inaugurated 1st June, 1867. The plaster cast for the bronze statue is in the Dublin Museum. This statue was removed in 1907 to the courtyard of the new War Office, Whitehall.

2. Bust by Laurence Macdonald, Rome, 1840. In the Dining Room at Wilton House. Marble.

3. Bust by J. H. Foley, R.A., London, 1864. In Lord Pembroke's Room at Wilton House. Bronze. It is evident from the date that this bronze was cast in connection with the War Office statue, and is a posthumous portrait.

ENGRAVINGS.

1. Three-quarter length, after the portrait at Wilton: mezzotint. Engraved by George Raphael Ward, 31, Fitzroy Square. Published 29th November, 1847. Inscribed: THE RIGHT HON. SIDNEY HERBERT, M.P. 20½ in. H. 15½ in. W. (plate mark.)

2. Head and shoulders, after a drawing by Sir Francis Grant. Roulette. 12 in. H. 9 in. W. (plate mark).



RATI, GIOSEPPE (?).

THERE is no painter of this name mentioned in Lanzi or Bryan; it is possible that Gambarini and his successors refer to Giovanni Battista Grati (1681-1758), a painter of the Bologna School, and scholar of Giovanni dal Sole.

290. CHRIST ATTENDED BY TWO ANGELS.

GIOVANNI BATTISTA GRATI (?).

9½ in. H. 11½ in. W. *Copper on Panel.*

South-West Tower.

The Saviour three-quarter length, supported by two angels, occupies the whole of the panel. Pleasant in colour, but of little interest.



RIMALDI, GIOVANNI FRANCESCO (IL BOLOGNESE).

1606-1680.

SCHOOL OF BOLOGNA.

BORN at Bologna, Grimaldi followed the manner of the Carracci; he is known to have decorated with landscape-frescoes many of the villas at Rome, notably that of Bel Respiro, for Prince Pamfili, and the Villa Pia. His easel pictures are rare, but he frequently supplied the landscapes in Albani's works. He died in Rome.

5. A LANDSCAPE.

GIOVANNI FRANCESCO GRIMALDI.

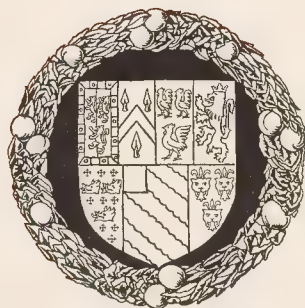
18 in. H. 25 in. W. Canvas.

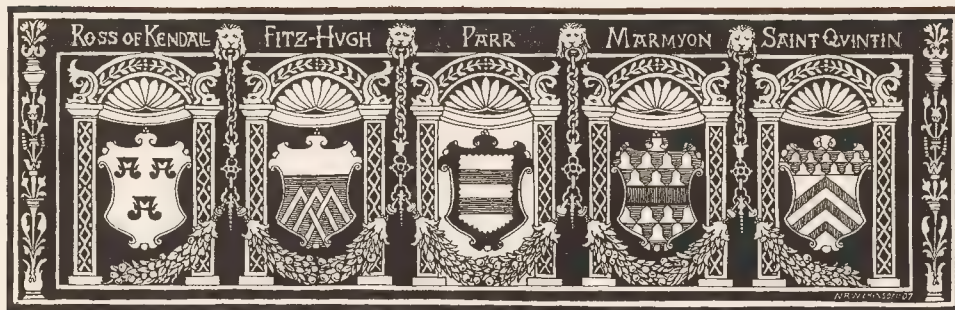
Little Ante-Room.

A wooded landscape through which runs a stream; a fisherman stumbles down the bank, hand-net on shoulder. A picture of little interest, coarsely painted, said by Gambarini to be in the style of Pietro Mola. Signed by a later hand FRAN: GIOVANINI P: Acquired before 1730.

GUERCINO. See BARBIERI.







ALS, FRANS.

1580 (or 1581)–1666.

DUTCH SCHOOL.

BORN at Antwerp, Hals studied under Karel van Mander. He married, first, Anneke Hermanzoon, but a few years later was summoned for ill-treating her; the unfortunate lady dying a few weeks afterwards, he married Lysbeth Reyniers, who seems to have been his match, the union lasting happily for fifty years.

Dissolute and improvident, he died in extreme poverty at Haarlem, and was buried in the Church of St. Bavon.

Frans Hals was one of the greatest portrait painters of his own or any other time, and was the first to introduce into the Dutch School the vigorous breadth of handling which characterizes his work. He possessed an unequalled facility for expressing character with the fewest possible strokes of the brush.

29. A MAN WITH A RUMBLE-POT.

SCHOOL OF FRANS HALS.

43 in. H. 34 in. W. Canvas.

Little Ante-Room.

A pedlar, dressed in black coat lined with red, surrounded by children all convulsed with laughter at the noises he is producing from a rumble-pot. This picture is evidently a copy, or repetition of Hals' well-known picture; it is signed by a later hand "F. Haulft (or Haulst) p." As the only painter answering at all to that name was a landscape painter called Frans de Hulst (a native of Haarlem, who died there in 1661), it is probable that this signature was intended for F. Hals.

In vol. i of the *Wilton Engravings* is a proof of an oval plate engraved from an almost identical picture; below this is written in manuscript: M: A: BAT: P:—I. DOLIVAR SC.;

if this is correct, it proves that the picture was the work of M. A. Cerquozzi (delle Battaglie), a well-known contemporary painter of "bambocciate."

Mr. Philip Norman, F.S.A., has furnished me with the following notes on the instrument represented in this picture.

The "zumbomba" is an instrument used by the lower classes in Andalucia, Spain, before Christmas and Easter. It consists of a common jar of pottery, over the mouth of which is stretched a piece of skin of the nature of vellum. This skin has been perforated and a piece of cane or thin stick fastened to the centre and projecting to some height. By wetting the finger and thumb and rubbing the stick up and down a vibration is caused which produces a humming sound, the word "zumbar" meaning to hum or buzz. The instrument is used as an accompaniment to the songs sung on the eve of the festivals mentioned and perhaps at other times. Sir Frederick Cook possesses a similar picture in which the centre figure is identical, but the arrangement of the children differs, and a woman looks through a half-opened door in the background. This is (No. 194) known as "The Man with the Rumble" and attributed to Frans Hals; the instrument is thus described: "A Rumble was a revolving cylinder in which articles were put for grinding and polishing by mutual attrition." Mr. Herbert Cook is inclined to consider it the work of Judith Leyster.

Another example similar in every respect to the Doughty House picture was sold in Germany in 1907.



HEEMSKERK, EGBERT VAN.

1645-1704.

DUTCH SCHOOL.

BORN at Haarlem, Heemskerk studied under Pieter de Grebber, and settled in England during the reign of William III. He achieved a certain success in his rendering of tavern scenes, but his colour is heavy and unpleasant. He died in London.

301. DUTCH INTERIOR.

EGBERT VAN HEEMSKERK.

15½ in. H. 19½ in. W. Panel.

South-West Tower.

A group of boors round a table playing draughts; a woman at a dresser in the corner is cutting slices off a loaf.

A genuine but unimportant example of this painter, which was acquired before 1730.



No. 29

A MAN WITH A RUMBLEPOT

SCHOOL OF FRANS HALS







HOARE, PRINCE.

1755-1834.

ENGLISH SCHOOL.

BORN at Bath, Prince Hoare studied under his father, William, the Royal Academician; unsuccessful as a painter, he devoted himself latterly to literature, and published several works on art. He died at Brighton.

291. LADY CHARLOTTE HERBERT.

PRINCE HOARE.

22 in. H. 19 in. W. Oval. Canvas.

South-West Tower.

Head and shoulders turned to the right, in a white dress cut low at the neck, a basket on her arm; wearing a wide-brimmed straw hat with blue ribbon.

Lady Charlotte, only daughter of Henry, tenth Earl of Pembroke, died in 1784, when only eleven years old; this portrait, therefore, must have been painted shortly before her death.

She was buried in the old Parish Church of Wilton, and her tomb bore the following inscription:¹

"Herein lyeth the body of Lady Charlotte Herbert, daughter of Henry, Earl of, and of Elizabeth Spencer, Countess of Pembroke. She was born in London on the fourteenth of July, one thousand seven hundred and seventy-three, and died on the twenty-first of April, one thousand seven hundred and eighty-four, at Aix, in Provence, where she was embalmed, aged ten years, nine months, and seven days.

Lie still, sweet maid and wait th' Almighty's will
Then rise unchanged and be an Angel still."



HOARE, WILLIAM, R.A.

1706-1792.

ENGLISH SCHOOL.

BORN at Eye, in Suffolk, Hoare studied first under Grisoni in London; then went to Rome and joined the School of Francesco Imperiale, staying abroad nine years, during which time he came into contact with Pompeo Batoni. On his return to England he settled at Bath and became a portrait painter of considerable reputation. Sir Thomas Lawrence when a boy lived some time in Bath and owed

¹ Hoare, *Modern Wiltshire*, vol. ii, pt. i, p. 121.

much of his subsequent success to Hoare's advice and encouragement. William Hoare was eminent both in crayon and pastel; he died at Bath.

236. THE REV. MR. WOODROFFE.¹

WILLIAM HOARE.

24 in. H. 19½ in. W. Pastel.

North-East Tower.

Head and shoulders turned to the left, short gray hair; wearing a greenish coat with fur collar; clean shaven face.

241. SIR ANDREW FOUNTAINE.

WILLIAM HOARE.

24 in. H. 19½ in. W. Pastel.

North-East Tower.

Head and shoulders turned to the left, brown wig; wearing a blue velvet coat with white stock; clean shaven face.

Sir Andrew Fountaine, Swift's old friend, who makes so constant a figure in the *Journal to Stella*, was an English gentleman who made a collection of pictures, medals, and antiquities, and wrote on numismatics.² He was a native of Narford, in Norfolk, and received his education at Christ Church, Oxford, where he drew up a list of Anglo-Saxon and Anglo-Danish coins, published in Hickes' *Thesaurus Septentrionalis*. William III conferred on him the honour of Knighthood.³ On the death of Sir Isaac Newton in 1727, he succeeded him in the office of Warden of the Mint. Sir Andrew died in 1753, leaving behind him a fine collection of pictures, statues, etc., formed during his travels on the continent in the early part of his life. He was practically acquainted with the fine arts, and made some designs for Swift's *Tale of a Tub*.

240. MRS. WRETTLE.

WILLIAM HOARE.

24 in. H. 19½ in. W. Pastel.

North-East Tower.

An adaptation of Rembrandt's "Portrait of his Mother" (No. 83).

Mrs. Wrettle is stated by Cowdry to have been "gouvernante" to the Countess of Pembroke.

¹ Mr. Woodroffe was probably at one time domestic chaplain to Henry, ninth Earl of Pembroke.

² This would account for his friendship with Thomas, eighth Earl of Pembroke, who also published a work on numismatics.

³ "The first place we stopped at was Narford, the seat of Sir Andrew Fountaine. . . . This gentleman was knighted by Thomas, Earl of Pembroke, when he was Lord-Lieutenant of Ireland."—A journey made through Suffolk, etc., in September, 1732 (in the handwriting of the Earl of Oxford), *Hist. MSS. Commission*, 1901, vol. vi, p. 164.

238. SUMMER (?).

WILLIAM HOARE.

24 in. H. 19½ in. W. *Pastel.**North-East Tower.*

A classical figure, half length, lightly draped in white, her right arm raised to support the drapery at her neck.

Probably one of a set of four representing the seasons.

319. WINTER (?).

WILLIAM HOARE.

24 in. H. 19½ in. W. *Pastel.**Bachelor's Row.*

Half length, classical figure, turned to the left, closely draped in buff-coloured drapery, a white scarf bound with a buff ribbon round her head.

Probably one of the set to which No. 238 belongs.

237. PORTRAIT OF A LADY.

WILLIAM HOARE.

24 in. H. 19½ in. W. *Pastel.**North-East Tower.*

Head and shoulders to left, wearing a lace cap.

239. MARY FITZWILLIAM, COUNTESS OF PEMBROKE, AND HER SON (?).

WILLIAM HOARE.

32 in. H. *Oval. Pastel.**North-East Tower.*

Seated, in a classical dress of blue and white, her hair bound with pearls; her little son, Henry, as Cupid, leaning on her knee with a bow and arrow. A simple and pleasing little picture in a wonderful state of preservation. I consider that this is the picture mentioned by Cowdry as an oil-painting; it is possible that it is merely allegorical, and not a portrait.



HOLBEIN, HANS (THE YOUNGER).

1497-1543.

GERMAN SCHOOL.

BORN at Augsburg, Holbein and his brother Ambrose worked under their father Ambrose, being influenced by the work of Rogier van der Weyden and Hans Burckmair. Taking up his residence in Basle about 1514, Hans started independent work, painting his first portraits when only nineteen. While in that town he was much employed in painting frescoes for the exterior decoration of houses,

of which the original designs only remain. Owing to religious disturbances and an outburst of the plague, Holbein found employment fail him, and he set out for England by way of Antwerp, being furnished with letters to Sir Thomas More by Erasmus. He remained in London until 1528, and then returned to Basle. In 1532 he paid a second visit to England, of longer duration, and came under the patronage of Henry VIII, who appointed him Court Painter in 1538. From that time he resided chiefly in London, paying occasional visits to the Continent, generally on business connected with his royal patron. Holbein died in London, probably of the plague.

76. KING EDWARD VI.

SCHOOL OF HOLBEIN.

15½ in. H. 13¼ in. W. Panel.

Colonnade Room.

Head and shoulders, profile turned to the right; black jacket, embroidered with gold, ermine collar, orange slashes to sleeves; he wears a round, black velvet cap, embroidered with gold, in which is a white feather; grayish-blue background. He holds a small flower, possibly a dog-rose, in his hand.

This picture has been evidently painted from a crayon sketch of Edward when Prince of Wales, drawn by Holbein, and now in the royal collection at Windsor; it is for this reason that it is included in his school. In execution it appertains far more to the school of François Clouet, and was probably painted by one of his scholars.

In all the old catalogues it is attributed to Holbein himself, but apart from the picture itself, the fact that the Windsor sketch was executed by him just before his death is strong evidence against this theory.

Walpole questions whether the profile of Edward VI is an original Holbein; Passavant, on the other hand, adopts a more neutral attitude, and claims that it is by no means one of the master's best productions, being very slightly painted, and having suffered much from cleaning.

Son of Henry VIII and Jane Seymour, Edward succeeded his father in 1547, being then only ten years old.

Other portraits known:

National Portrait Gallery. No. 442. Profile; very similar to the Wilton picture; painted under the influence of Hans Holbein. No. 1132. Full face; from a drawing by Hans Holbein.

Lord Aldenham. Head and shoulders to the right, very similar to the Wilton picture. By Gwillim Stretes. Exhibited at the New Gallery, 1901-2 (No. 60).



No. 76

KING EDWARD VI

SCHOOL OF HOLBRIN



Lord Castletown, of Upper Ossory. Head and shoulders to the right, three-quarter face, otherwise very similar to the Wilton picture. Exhibited at the Tudor Exhibition, 1890.

Sion House. When Prince of Wales.

Royal Gallery, Hanover. When a child.

Bromley mentions sixteen engraved portraits of this king.



HOLSTEYN, CORNELIS.

Circa 1620-1665.

FLEMISH SCHOOL.

BORN at Haarlem, Holsteyn studied under his father Pieter; little is known of his history, but several of his works are in the Haarlem Museum. He was living at Amsterdam about the year 1663, and was Dean of the Painters' Guild at Delft in 1661-2. The date and place of his death are not known.

75. A SERAGLIO.

CORNELIS HOLSTEYN.

23 in. H. 35 in. W. Panel.

Corner Room.

A group of semi-nude male and female figures in a large hall hung with heavy red curtains.

Signed by a later hand: "Octavio P."

This picture is ascribed by Gambarini to "Octavio (Otho) Venius,¹ Rubens master, Rubens took his fine manner of colouring from this master." It has also been attributed to Abraham van Diepenbeeck,² who was a pupil of Rubens and worked much in England. There is no doubt, however, that it is a repetition of the Holsteyn in the Gallery at Cassel, known as "The Bath" (No. 281).

Another version of this picture is in the Victoria and Albert Museum (Dyce Collection, 10), which is signed: "Margareta Wulfrat (1678-1738)," and measures 22½ in. by 31½ in.

¹ Otto van Veen, 1558-1629, a native of Leyden who studied in Rome under Federigo Zuccaro.

² I do not know who is responsible for this attribution.



HONTHORST, GERARD VAN.

1590-1656.

DUTCH SCHOOL.

BORN at Utrecht, Honthorst studied first under Abraham Bloemart, and then went to Rome, where he acquired the style of Michael Angelo da Caravaggio. He is celebrated for his torch-light pictures, and earned from them the name "Gherardo della Notte."

According to Walpole, Honthorst was drawing-master to Elizabeth, Queen of Bohemia, and it was probably through her influence that he was brought under the notice of Charles I, who commissioned him in 1628, while in England, to decorate the Palace of Whitehall with allegorical pictures. He died at Utrecht.

73. PRINCE RUPERT, COUNT PALATINE OF THE RHINE.

GERARD VAN HONTHORST.

30 in. H. 23½ in. W. Panel.

Corner Room.

Head and shoulders, turned slightly to his left, wearing a gray slashed coat, on which are several laced bows, a deep Vandyked lace collar and wide round felt hat; pale complexion and long brown curls falling on his shoulders.

This portrait, which is one of the gems of the Wilton Collection, was attributed by all the early cataloguers to Van Dyck, and all agree in calling it a portrait of Prince Rupert except Kennedy, who writes: "A Gentleman, supposed to be Prince Rupert," proving that as early as the middle of the eighteenth century there was a doubt as to the accuracy of this assertion. Dr. Waagen seems to have been the first to challenge Van Dyck's claim. "Among these (pictures ascribed to Van Dyck)," he writes, "is a portrait of Prince Rupert, which I take to be a good picture by William Honthorst." There seems to be nothing in the picture to justify the Van Dyck attribution, and at first sight it seems impossible that so excellent a portrait, both in colour and sentiment, could be the work of either of the Honthorst brothers. However, after an exhaustive comparison of the Wilton panel with the works of such painters as Michiel Miereveld, Paulus Moreelse, Cornelis Janssens, Dirck Santvoort and the two Honthorsts, I have come to the conclusion that this portrait must be considered the masterpiece of Gerard Honthorst.

It is a matter of some difficulty to decide from the many contemporary engravings and miniatures whether this may be called a portrait of Rupert rather than of his elder brother Charles Louis, Elector Palatine.



No. 73
PRINCE RUPERT
HONTHORST



In 1635 Charles Louis, who had just attained the age at which he was entitled to assume the rank of Prince Elector Palatine, was summoned to England by Charles I. He is described by the Earl of Strafford as "a very handsome young Prince, modest, and very bashful."¹ Rupert, who joined his brother in England early in 1635, being then sixteen years old, had already made his first campaign and earned the name of "Rupert le Diable," we should therefore expect him to be more robust in feature than his brother, and of the type shown in his portrait by Honthorst at the Louvre, wherein he is a rosy, almost coarse-featured, youngster, in steel cuirass and sash, fresh from the camp. Van Dyck, again, in the full-length portrait at Vienna, gives the same robust character to his face, but there is more resemblance in feature to the Wilton picture. In the private collection of the German Emperor at Berlin there are two miniatures, one of Prince Rupert and one of Charles Louis, by Alexander. These are undoubtedly authentic, and in them the resemblance between the two brothers is most striking, but Rupert has dark hair and Charles Louis light. If this could be accepted as final it would settle the question of identity in favour of Prince Rupert, but the Duke of Buccleuch possesses a miniature by Peter Oliver of Charles Louis with dark hair, and the Ickworth Van Dyck of the same Prince is similar in colour. All that can be said therefore is that this picture represents either one or the other of the two brothers, and as tradition points to Prince Rupert, his claim has been given the preponderance.²

Prince Rupert, Count Palatine of the Rhine and Duke of Bavaria, third son of Elizabeth, Queen of Bohemia, and Frederick V, Elector Palatine, was born at Prague in 1619. The Wilton portrait was therefore painted about the year 1636, shortly after his arrival at the Court of Charles I, by his old drawing-master,³ Honthorst, who had been employed in England since 1628.

Prince Rupert's career during the civil war is too well known to need recapitulation here. After the Restoration he became a Privy Councillor and was Admiral of the White at the battle of Solebay, sharing the command with Monck against the Dutch in 1666. He rose to the rank of Vice-Admiral of England in 1672, and the next year was made Admiral of the Fleet. Prince Rupert died in 1682, and was buried in Henry VIIth's chapel in Westminster Abbey.

¹ *Despatches* (Ed. 1739), vol. i, p. 489.

² If this is correct, it is probable that the Castle Howard Van Dyck, now called Charles Louis, Count Palatine, and which was formerly in the Orleans Gallery, where it passed as a portrait of James, Duke of York, also represents Prince Rupert. Perhaps a solution of the whole difficulty may be found among the portraits in the Royal Collection at Hanover.

³ According to Walpole, Gerard Honthorst was drawing-master to the Queen of Bohemia and her children.

193. PRINCESS SOPHIA AS A SHEPHERDESS.

GERARD VAN HONTHORST.

21 in. H. 18½ in. W. Canvas.

Lady Pembroke's Room.

Head and shoulders, leaning forward to her left, a rose in the left hand and a crook in the right; she wears a broad-brimmed black hat, and is dressed in a buff-coloured dress crossed over at the throat.

Sophia, Princess Palatine, was the thirteenth child of Frederick, Elector Palatine, King of Bohemia, and his Queen, Elizabeth Stuart. She married on the 17th of October, 1658, Ernest Augustus of Brunswick, and by him was the mother of George I of England.

The history of this picture is interesting; in Van der Doort's Catalogue of King Charles I's pictures is this entry: "The King's Niece in a Shepherd's Habit, done by Honthorst, in the Queen's little Dressing Room at Whitehall Palace, A.D. 1613." To this Scharf adds the following note: "Apparently the Princess Sophia, mother of George I. The picture is said to be at Wilton."

Other portraits of this Princess: Darmstadt Gallery.



HUDSON, THOMAS.

1701-1779.

ENGLISH SCHOOL.

BORN in Devonshire, Hudson studied under Jonathan Richardson, whose daughter he subsequently married. Although he became a portrait painter of considerable eminence after his father-in-law's death, Hudson is chiefly famous as having been the instructor of Joshua Reynolds, who was formally apprenticed to him in October, 1740, and worked in his studio in Great Queen Street, Lincoln's Inn Fields. After amassing a considerable fortune and forming a fine collection of pictures he retired to Twickenham, where he died.

225. MARY FITZWILLIAM, COUNTESS OF PEMBROKE.

THOMAS HUDSON (?).

52 in. H. 38 in. W. Canvas.

Billiard Room.

Three-quarter length, seated to right, her cheek resting against her hand, wearing a white low dress with blue drapery.

Mary, eldest daughter of Viscount Fitzwilliam of Meryon, married 23rd August,

1723, Henry, ninth Earl of Pembroke; by him she had one son, Henry, who succeeded. In 1751, two years after the earl's death, she married Major North Ludlow Bernard (see ECKHARDT), and died 13th February, 1769.

PORTRAITS.

1. Artist unknown. Three-quarter length, seated at a table to her right. Wilton House, No. 143.

2. Hogarth. Head and shoulders to her left, looking over her right shoulder. A sketch from recollection.

ENGRAVINGS.

1. Roulette; red-brown. Head and shoulders to left looking over her right shoulder. "Hogarth pinx: T. Ryder fct: Pub for S. Ireland, May 1st, 1799."

Ireland, in his life of Hogarth, writes: "I have not been able to ascertain with precision, the period at which the sketch from which this print is taken was executed. But from the information which I have been able to collect on the subject, I have reason to believe that it may be dated somewhere about the year 1740. This sketch was made by Hogarth from recollection."

2. The same; no letters; trial proof; black. $9\frac{1}{2}$ in. H. by $6\frac{1}{2}$ in. W.

143. MARY FITZWILLIAM, COUNTESS OF PEMBROKE.

SCHOOL OF THOMAS HUDSON.

50 in. H. 40 in. W. Canvas.

Library.

Three-quarter length, seated at a table to her right, apparently engaged in drawing.



HUGHES, EDWARD.

BORN 1833.

ENGLISH SCHOOL.

EDWARD, son of George Hughes, portrait painter, was born in London, and became a student in the Academy Schools, where he was a contemporary of Millais. While there he took two medals, one of which was presented by the Prince Consort, and exhibited his first picture at the Royal Academy Exhibition of 1849, when only fifteen years old. Later he went to Paris and studied under Bonat and Boulanger. In 1905 the King and Queen presented Hughes with the Artists Gold Medal for the Coronation portrait of Her Majesty, which is now in the State Drawing Room at Buckingham Palace.

172. BEATRIX LOUISA LAMBTON, COUNTESS OF PEMBROKE,
AND HER SON GEORGE.

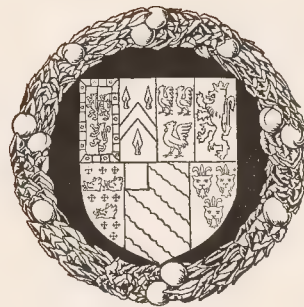
EDWARD HUGHES.

96 in. H. 66 in. W. Canvas.

South-East Staircase.

Full length, standing side by side. Lady Pembroke wears a pale yellow silk coat over a low white underdress with a lilac sash; her son wears a light suit with knee breeches and buckled shoes, blue tie, and holds a red bound book with both hands. The background consists of a portion of the balustrade at the foot of the steps leading up to the Palladian Bridge.

Signed: EDWARD HUGHES, 1899.





ACOBSZ, LUCAS (LUCAS VAN LEYDEN).

1494-1533.

FLEMISH SCHOOL.

BORN at Leyden, Lucas studied under Cornelis Engelbrechtsen. He was influenced sometimes by Massys and sometimes by Mabuse, the figures being drawn in the stiff Gothic style then prevalent in Flanders, and the heads generally ugly. Pictures by him are very rare, and his reputation rests chiefly on his skill as an engraver, no fewer than 174 plates being mentioned in Bartsch.¹ He worked at Leyden, Middleburg, and Antwerp, and died young in his native town.

98. CARD PLAYERS.

LUCAS VAN LEYDEN.

14 in. H. 19 in. W. Panel.

Great Ante-Room.

Nine figures seated or standing round a green covered table, on which coins are scattered; they are earnestly engaged in a game of cards. A wooded landscape is seen through an open window at the back.

This picture is one of the few known examples of this master; a small woodcut of it, from a drawing by George Scharf, is given in Kugler's *Handbook of Painting*. It shows very strongly the influence of Massys; the outline is sharp, and suggests the hand trained to the use of the burin. The principal standing figure in the background also appears in a picture of the Entombment, Westphalian School, at Wilton, and is probably the portrait of a favourite model. In addition to its value as a work of art, it is interesting as showing the peculiar costume worn at that time.

Professor F. Dulberg, of Munich, is of opinion that this picture was painted

¹ *Le Peintre Graveur*, vol. vii, p. 331.

between 1520 and 1523, or about a dozen years later than the "Chess-Players" in the Berlin Gallery, and is, after the picture at St. Petersburg and that at Leyden, the finest example of his work in existence.

Professor Tschudi, who saw the Wilton picture at the Burlington Fine Arts Club, gives a careful description of it in an article in the *Repertorium für Kunstwissenschaft*, vol. xvi, pp. 108-9, and writes:

"Die reichen, bunten Costume, die lebendig individualisirten Typen machen das Bild sehr anziehend. Zeitlich steht es den frühen Schachspielen im Berliner Museum nahe. Das Costüm des jungen Mädchens, die eigenthümlich emporgezogenen unteren Lider finden sich hier ganz ähnlich. Nur ist die Farbe reicher, der Vortrag weniger zäh und pastos, wenn auch bei weitem nicht so flüssig und durchsichtig wie auf dem Leydener Altar. Die in gelber Farbe aufgesetzte volle Bezeichnung ist sicher falsch."

Another picture, the property of Baron E. Collot d'Escury, which was exhibited at Dordrecht, is also mentioned as being similar to the Wilton example, and the writer concludes: "Ueberhaupt handelt es sich hier wohl kann um ein Portratdarstellung, sondern wie bei dem Berliner Bild und demjenigen von Wilton House um die frühesten Vorläufer der holländischen Sittenschilderei."

Signed by a later hand LVCAS: VAN LYDEN P:

Exhibited at the Exhibition of Art Treasures, 1857, and at the Burlington Fine Arts Club.

Acquired before 1730. A good sixteenth-century copy of this picture is in the possession of the Earl of Haddington, entitled "Gamblers," and attributed to Quentin Massys.



JANSENS, ABRAHAM.

Circa 1575-1632.

FLEMISH SCHOOL.

BORN at Antwerp, Janssens studied under Jan Snellinck, and acquired a great reputation as a painter of religious and classical pictures, the most celebrated of his works being found in his native place, where he died.

194. APOLLO AND DAPHNE.

ABRAHAM JANSSENS, AFTER ALBANI.

6 in. H. 13 in. W. Panel.

Lady Pembroke's Room.

Daphne in white, with a blue cloak floating behind her, flies spear in hand from Apollo. Cupid appears in the clouds above.



No. 98

CARD PLAYERS

LUCAS JACOBZ (VAN LEYDEN)





Gambarini, who describes this picture at length, attributes it to "Abraham Johnson" meaning, probably, Janssens. Cowdry repeats this attribution, but Richardson adds in *Aedes Pembrochianae* "from Albano." The original from which this little panel is painted is now in the Louvre (No. 1112), and is the work of Francesco Albani. Although there is nothing in the picture to show that it is the work of a Flemish painter, it seems improbable that Richardson would give the name of the copyist without some good authority. It is possible that the Abraham Johnson referred to in the three catalogues was an English painter of whom no other record exists.

JARENUS. See *WESTPHALIA, SCHOOL OF.*

JENNARI. See *GENNARI.*



ERVAS, CHARLES.

1675-1739.

ENGLISH SCHOOL.

BORN in Ireland, Jervas studied for a time under Kneller. He was a painter of little merit. Horace Walpole's¹ opinion of him is worth quoting: "No painter of so much eminence as Jervas is taken so little notice of by Vertue in his memorandums, who neither specifies the family, birth, nor death of this artist. One would think Vertue foresaw how little curiosity posterity would feel to know more of a man who had bequeathed to them such wretched daubings. Yet, between the badness of the age's taste, the dearth of good masters, and a fashionable reputation, Jervas sat at the top of his profession; and his own vanity thought no encomium disproportionate to his merit. Yet he was defective in drawing, colouring, composition, and even in that most necessary and perhaps most easy talent of a portrait painter, likeness. But what will recommend the name of Jervas to inquisitive posterity was his intimacy with Pope."² Jervas died in his brother-in-law's house in Cleveland Court.

¹ *Lord Orford's Works*, 1798, vol. iii, p. 410.

² Mr. Pope to Mr. Jervas in Ireland. 29th November, 1716. " . . . As to your inquiry about your house: when I come within the walls, they put me in mind of those of Carthage, where your friend, like a wandering Trojan

Animus pictura pascit inani.

For the spacious mansion, like a Turkish Caravanserah, entertains the vagabonds with only a bare lodging. I rule the family very ill, keep bad hours, and lend your pictures about the town; see what it is to have a poet in your house." See also Pope's "Epistle to Mr. Jervas," in which he says: "Free as thy stroke, yet faultless as thy line."

149. ALEXANDER POPE.

CHARLES JERVAS.

31½ in. H. 25 in. W. Canvas.

Library.

Seated at a table, quill in hand, in a black coat with his shirt open at the throat and wearing a gray wig.

A feeble painting, interesting only from the personality of the sitter.

Acquired before 1827.

134. HENRY, LORD HERBERT, AFTERWARDS NINTH EARL OF PEMBROKE.

CHARLES JERVAS (?).

21½ in. H. 14½ in. W. Canvas.

Ante-Library.

Head and shoulders towards the right, right hand thrust into a double-breasted blue coat turned back with red; lace shirt.

For a full account of this Earl see under KNELLER.

This picture was probably painted about 1788, when he was ten years old.

226. MARY SCROOP, COUNTESS OF PEMBROKE.

CHARLES JERVAS (?).

25 in. H. 18½ in. W. Oval. Canvas.

Billiard Room.

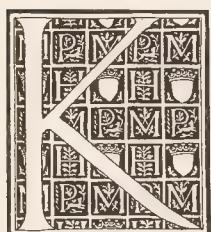
Head and shoulders, in a low blue dress, her hair bound by a muslin turban fastened in front by a blue jewel.

Mary, sister to Scroop, Lord Viscount Howe, and maid of honour to Queen Caroline, became the third wife of Thomas, eighth Earl of Pembroke¹ in 1725. He was then in his seventieth year, and there were no children of the marriage. After his death in 1732 she married² the Hon. John Mordaunt, brother to the Earl of Peterborough.

JOHNSON. See JANSSSENS.

¹ See WISSING.

² "Oct, 9th, 1735. (Marriage), Col. Mordaunt, grandson of the Earl of Peterborough, to the Countess Dowager of Pembroke."—*Gentleman's Magazine*.



KEIRRINCKX, ALEXANDER.

1600- (?).

FLEMISH SCHOOL.

176. CEPHALUS AND PROCRIS.

ALEXANDER KEIRRINCKX.

19½ in. H. 25 in. W. Panel.

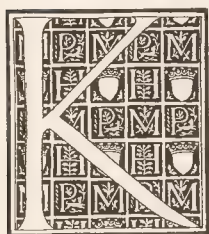
South-East Staircase.

Procris lies at the foot of a tree with a dart through her heart, before her stands Cephalus, his dog beside him; a dark mass of forest trees behind them, and a lake on the left.

This picture is so darkened by age that it is impossible to judge of its merits.

On the back of the panel are the words "Pembroke House. Cephalus and Procris, by Keering."

It is attributed to Anthonie Waterloo by Gambarini and Cowdry, and to De Giardino in *Aedes Pembrochianae*.



KNELLER, SIR GODFREY, BART.

1646-1723.

FLEMISH SCHOOL.

BORN at Lubeck, Kneller studied first in the School of Rembrandt at Amsterdam, then under Ferdinand Bol; he visited Italy in 1672, and painted several portraits in Venice. Kneller and his brother¹ came to England in 1674, without intending to reside there, but to return to Venice. Godfrey's portrait of their host, a certain Mr. Banks, was so successful that he obtained through it a commission from

¹ John Zachary Kneller, a painter of still-life.

the Duke of Monmouth, who in his turn persuaded his brother, Charles II, to sit to the new painter. His fashionable reputation thus established, Kneller remained in England. The fall of James II did not affect him, and he worked for William III, by whom he was knighted, Anne, and lived to draw George I, who made him a Baronet.

His best known paintings are the set of "Beauties," at Hampton Court, which were painted at the suggestion of Queen Mary. Horace Walpole gives an amusing account of his amazing conceit.¹ He lived in Covent Garden for twenty-four years, and then settled at Kneller Hall,² near Twickenham, then called Whitton House, where he died. He was buried in Twickenham Church, and a monument was put up to him in Westminster Abbey.

127. HENRY, LORD HERBERT, AFTERWARDS NINTH EARL OF PEMBROKE.

SIR GODFREY KNELLER.

50 in. H. 40 in. W. Canvas.

Single Cube Room.

Three-quarter length, turning slightly to the left, wearing a long, full-skirted crimson velvet coat; his right hand rests on his hip. His coat open in front, shows a white lace shirt, the cuffs of which are also visible. This picture represents Lord Herbert at the age of seventeen, and must therefore have been painted in 1704. It is a typical example of Sir Godfrey's later work, and is very similar in treatment to that painter's portrait of James Craggs (No. 1134, National Portrait Gallery).

Henry, Lord Herbert, was the eldest son of Thomas, eighth Earl of Pembroke, by his first wife, Margaret Sawyer.³ He was born in 1688, and in 1714, on the accession of George I, was appointed one of the Lords of the Bedchamber to the Prince of Wales, who, on his coming to the throne in 1727, continued him in the same post. As a young man we find him frequently attending sales of objects of art on his father's behalf. In September, 1721, he was gazetted a Captain and Colonel of the first troop of Horse Guards, a position he afterwards resigned for the command of the King's Royal Regiment of Horse.⁴

¹ Pope laid a wager that there was no flattery so gross but his friend (Kneller) would swallow. To prove it, he said to him as he was painting: "Sir Godfrey, I believe if God Almighty had had your assistance, the world would have been formed more perfect." "Fore God, sir," replied Kneller. "I believe so."—*Lord Orford's Works*, 1798, vol. iii, p. 363.

² Converted in 1857 into a school of military music.

³ See WISSING.

⁴ Henry, 9th Earl, was Colonel of the Horse Guards as Lord Herbert, 20th September, 1731, and as Lord Pembroke of the 1st King's Dragoon Guards on 22nd June, 1733.

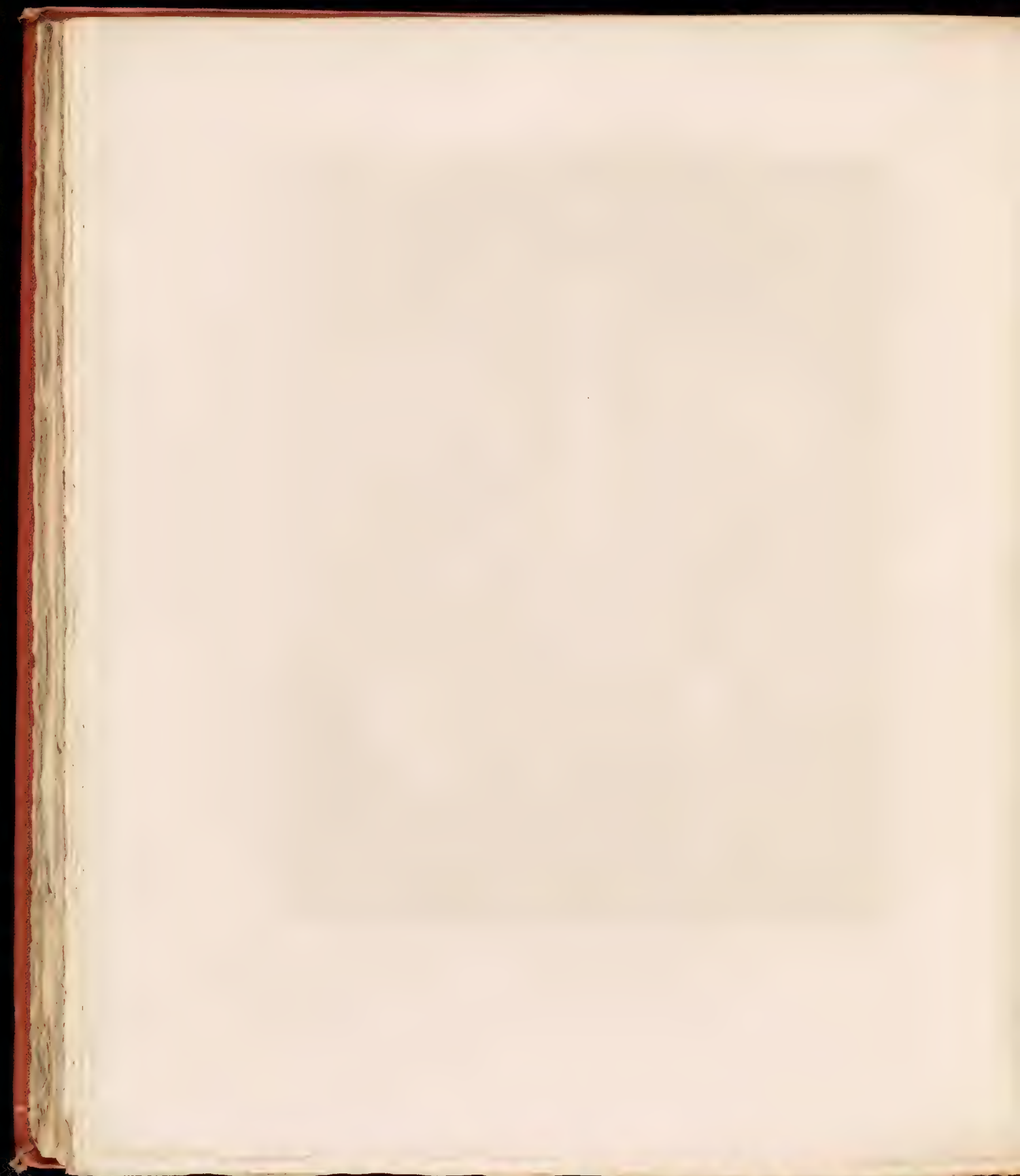


No. 127

HENRY, LORD HERBERT (AFTERWARDS NINTH EARL OF PEMBROKE)

KNELLER





Succeeding his father as ninth Earl of Pembroke in January, 1733, he married, in August of that year, Mary,¹ eldest daughter of Richard, fifth Viscount Fitzwilliam of Meryon,² by whom he had an only child Henry,³ who succeeded him.

He passed through the ranks of Brigadier and Major-General, and in 1743 was constituted Lieutenant-General in His Majesty's forces.

He was a man of great taste and engineering ability, his great hobby being the construction of bridges. Lord Orford's account of his various improvements at Wilton is worth quoting.

"The soul of Inigo Jones, who had been patronized by his ancestors, seemed to hover over its favourite Wilton, and to have assisted the Muses of Arts in the education of this noble person. The towers, the chambers, the scenes which Holbein, Jones, and Vandyke had decorated, and which Earl Thomas had enriched with the spoils of the best ages, received the last touches of beauty from Earl Henry's hand. He removed all that obstructed the views to or from his palace, and threw Palladio's theatric bridge over his river: the present Lord has crowned the summit of the hill with the equestrian statue of Marcus Aurelius, and a handsome arch designed by Sir William Chambers. No man had a purer taste in building than Earl Henry, of which he gave a few specimens: besides his works at Wilton, the new lodge in Windsor Park; the Countess of Suffolk's house at Marble Hill, Twickenham; the Water-house in Lord Orford's park at Houghton, are incontestable proofs of Lord Pembroke's taste; it was more than taste, it was passion for the utility and honour of his country that engaged his Lordship to promote and assiduously overlook the construction of Westminster Bridge, by the ingenious Monsieur Labeledye, a man that deserves more notice than this slight encomium can bestow."

On 24th January, 1739, the Earl laid the foundation stone of Westminster Bridge.⁴

Among his other interests he seems to have encouraged the art of manufacturing stained glass, for we find that one Rowell,⁵ a plumber in Reading, did some work in

¹ See HUDSON.

² Viscount Fitzwilliam of Meryon (now Merrion) and Baron Fitzwilliam of Thorn-Castle in the County of Dublin.

³ See REYNOLDS.

⁴ Westminster Bridge was designed and superintended by Mr. Labeledye, a native of Switzerland. The bridge was completed November, 1747, so that it was eight years and nine months in progress; but on account of the sinking of one of the piers, the opening of the bridge was retarded till 1750. The whole was of Portland stone, except the spandrels of the arches, which were of Purbeck stone. The bridge was 1,223 feet in length, and 44 feet in width. It had thirteen large and two small semicircular arches. The whole expense was £389,500.

⁵ The painted glass in Lady Pembroke's room may have been put in by this Rowell. That in the dining room consists of fragments of old glass arranged with (very poor) additions painted, probably, about 1820 by S. Stanley. The armorial glass in the cloisters was taken from the old Chapel: it is to be hoped that the villainous modern diaper setting will not be permanent.

stained glass particularly for the Earl of Pembroke, but his colours soon vanished. At last he found out a very durable and beautiful red, but he died in a year or two and the secret with him.

Lord Pembroke died suddenly on Tuesday night, 9th January, 1749, at his house in Privy Gardens, Whitehall. The following curious account of his death is given in the *Gentleman's Magazine*, 1750, vol. xx.

"Jan. 9th. Henry Herbert, Earl of Pembroke and Montgomery and Baron Herbert, Groom of the Stole to his Majesty, and First Commissioner for Westminster Bridge. Having that day signed an order for the fishmarket, contrary to his mind, he was soon after seized with a pain in his breast and a shortness of breath, continued in some perturbation, and though he eat heartily at dinner in the evening, sunk back in his chair and dyed away. An attempt was made to bleed him, but without success. Being opened, his death was ascribed to the over-fatness, or swelling of the intestines, which obstructed their operation. He had the day before some presages of it, and made his will, giving rewards to his servants."

Lord Pembroke was buried at Wilton on the 16th January, in the old parish church of St. Mary, and a monument surmounted by a bust¹ was erected on the south side of the Chancel,² with the following inscription:

"Here lyeth Henry, Earl of Pembroke and Montgomery, Baron Herbert of Cardiff, Ross of Kendal, Parr, Fitz Hugh, Marmion, St. Quintin, and Herbert of Shurland, who died Jan IX. MDCCXLIX. aged LXI.

These honours, Herbert, titles of renown,
From thy great ancestors transmitted down,
Preserved their lustre while by thee possess'd.
Rest, happy spirit, then, contented rest,
That the rich blood, which in thy veins has run,
Descends through thee untainted to thy Son."

The bust and tablet now stand in the new church, built to replace the old parish church.³

¹ Two similar busts are in Wilton House: one in the dining room bears the inscription:

Qualis ille vir fuerit
Si caetera taceant
Loquantur aedes Wiltonae
Et pons ille Westmonast³

1750

the second, in the Single Cube room, has his title only.

² Hoare, *Modern Wiltshire*, vol. ii, pt. i, p. 120.

³ Built by the Hon. Sidney Herbert in 1843. See GRANT.

148. BARBARA SLINGSBY, COUNTESS OF PEMBROKE.

SIR GODFREY KNELLER.

31 in. H. 25 in. W. Canvas.

Library.

Head and shoulders, in a brown oval, wearing a pale blue low dress, with a dark blue cloak round her shoulders.

Barbara, daughter of Sir Thomas Slingsby of Scriven, in the County of York, Baronet, was the second wife of Thomas,¹ eighth Earl of Pembroke.² She had been previously twice married; first to John, Lord Arundel of Trerise, and secondly to Sir Richard Mauleverer, of Allerton Mauleverer in Yorkshire, Baronet. By her marriage with Lord Pembroke she had one daughter, Lady Barbara, who married on 3rd October, 1730, William Dudley North, of Glemham Hall in the County of Suffolk, Esq., and died 27th December, 1752.

She appears to have been one of many candidates for the hand of this Earl, both Lady Falkland and Lady Shovell being suggested as competitors by the Court gossip of the day.³

Barbara, Lady Pembroke, died 1st August, 1721.

211. BARBARA SLINGSBY, COUNTESS OF PEMBROKE, AND HER DAUGHTER.

SCHOOL OF KNELLER.

48 in. H. 38 in. W. Canvas.

Smoking Room.

Three-quarter length, seated, in a low blue dress, her right hand resting on the head of a lamb, which has a collar of jessamine. Her daughter, Lady Barbara Herbert, aged five, stands at her right side in a purple frock, and wearing a straw hat.

A feeble imitation of Kneller's style.

For an account of this lady and her daughter see the preceding picture.

¹ See WISSING.

² The date of her marriage is uncertain, but it was after August, 1708.

³ Letter from Lady Marow to her daughter, Lady Kay. 26th August, 1708, Turnham Green. "The town saith Lord Pembroke will now marry, and have set him three ladies: Lady Falkland, Lady Shovel, and Lady Arundel. Lady Shovel being told of it, replied she had lately married a daughter to Sir Something Marsham, and had given her Fifteen thousand pounds down, and promised £20,000 more at her death, therefore was disabled for marrying men, looking chiefly at the fortune."—*Hist. MSS. Commission* (Earl of Dartmouth), vol. iii, p. 147.

158. GEORGE, FIRST BARON JEFFREYS. SIR GODFREY KNELLER.
50 in. H. 40 in. W.

Three-quarter length seated, turned to his right, clean-shaven face turned to the spectator, wearing a brown fur-lined robe, white lace bands and a full brown wig. Pillar and curtain background.

The points of similarity between this portrait and the known engravings of the infamous Lord Chancellor are very striking, and these added to the fact that the eldest son of Lord Jeffreys married Charlotte, only child of Philip, seventh Earl of Pembroke justify the assumption that this is a portrait of the Judge. If this be so, it is probable that the picture was painted to commemorate their betrothal, which took place early in 1688, at the time that the companion portrait (No. 156) of his son John was executed. The theory, therefore, that it is the work of Lely is untenable, for Lely died in 1680, and both portraits may be safely attributed to Kneller, who was about that time at the zenith of his reputation.

George Jeffreys, Earl of Flint, Viscount Weikham, Baron Weim (or Wem) was born in 1648 at Acton near Wrexham in Denbighshire. After spending a year at Trinity College, Cambridge, he was admitted to the Inner Temple on the 19th of May, 1663, and in 1671 was appointed Common Serjeant of the City of London. His subsequent success was partly due to William Chiffinch, Page of the Backstairs, who obtained for him an introduction to the Court. After receiving a knighthood and baronetcy and being promoted to the office of Lord Chief Justice of England, he was in 1685 created Baron Jeffreys of Wem in the County of Salop. The part he took in the "Bloody Assize" of that year is well known. At the fall of James II he attempted to escape from England in disguise, but was taken at Wapping and consigned to the Tower, where he died in 1689.

Jeffreys married in 1667, Sarah, daughter of the Rev. Thomas Neesham, by whom he had four sons and two daughters; the eldest son, John, succeeded him, but died without heirs male in 1703, and the title became extinct.

Lord Jeffreys, or Jefferies, is described as having been rather above the average height, with marked but by no means disagreeable features, a fair complexion, piercing eyes, bushy eyebrows and a commanding forehead. Granger speaks of him as being "without exception the worst judge that ever this, or perhaps any other nation was cursed with. In the western assizes, after the defeat of Monmouth, juries were overborne, judgment was given with precipitation, even the common legal forms were neglected, and the laws themselves openly trampled on, by a murderer in the robes of a lord chief justice."

PORTRAITS.

1. By Kneller. Seated in robes as Recorder of London, face three-quarters to the right. National Portrait Gallery (No. 56).
2. A portrait is mentioned by Granger as being in the possession of the Earl of Winchilsea.

ENGRAVINGS.

1. Half length; oval; in wig and beard. "E. L. [Edward Luttrell] fecit: E. Cooper Ex: S^r G. Jefferyes K^t and Barront L^d Chief Iustice of England." 4 in. H. 3½ in. W. (eng. space).
2. Head and shoulders turned to his right, in robes and full-bottomed wig. In oval, mezzotint. Inscription: "The Right Hon^{le} George Earle of Flint Viscount Weikham Baron of Weim L^d High Chancelour of England one of his Ma^{ties} most hon^{ble} Privy Councill. G. Kneller pinx E. Cooper ex." 8½ in. by 7½ in. (eng. space).
3. Similar to No. 1, but older and resembles the Wilton picture very closely. Same inscription below: "G. Kneller px I. Oliver ex." 8½ in. by 7½ in. (eng. space).
4. Head and shoulders turned to his left, in judge's robes and with a collar of SS over his shoulders. Line engraving, in decorated oval, arms below. Inscription below: "The Right Hon^{le} S^r George Jeffreys Kn^t and Baronet Lord Cheif [sic] Justice of England and one of his Ma^{ties} most Hon^{ble} Privy Council Ano Dni 1684." 13 in. by 10½ in. (eng. space). "G. Kneller pinx. R. White sculp."
5. Head and shoulders similar to Nos. 1 and 2, but reversed. In decorated oval, with coat of arms and insignia as Lord Chancellor below. "G. Kneller pinxit. R. White sculpsit." Inscription below: "The Right Hon^{ble} George Lord Jeffreys Baron of Wem. Lord High Chancellor of England and one of the Lords of his Ma^{ties} Most Hon^{ble} Privy Council 1686." Line engraving. 14 in. by 10½ in. (eng. space).
6. Head and shoulders turned to his left, but looking over his right shoulder; in oval, stipple. "J. Allen delin^t W. Bond sculp^t." Inscription below: "George Lord Jefferies, Lord Chancellor, from a picture at Erthig" [sic]. 6 in. by 4½ in. (eng. space).
7. The Lord Chancellor taken in disguise at Wapping. He is surrounded by the mob; h. sh. (Granger).
8. Large 4to mezzotint. J. Smith exc. (Bromley).

156. JOHN, SECOND BARON JEFFREYS.

SIR GODFREY KNELLER.

58 in. H. 40 in. W. Canvas.

Library.

Three-quarter length, facing the spectator, wearing a brown suit and lace cravat, clean-shaven face and a full brown wig. Pillar and curtain background. This picture

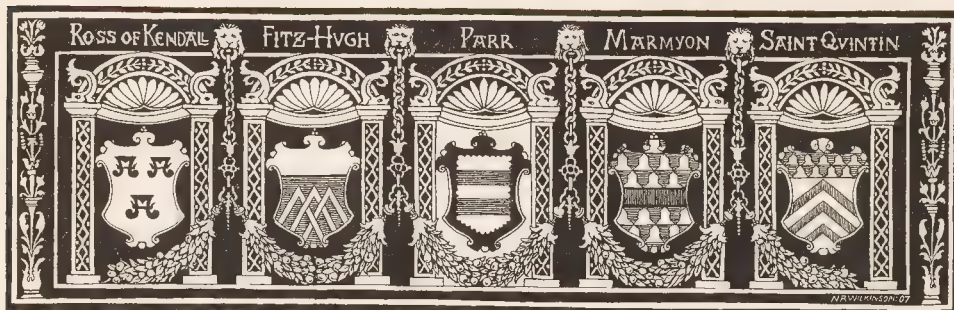
is not mentioned in any of the older catalogues, but from its similarity to No. 158 it is probable that this was a portrait of John, afterwards second Baron Jeffreys of Wem, painted by Sir Godfrey Kneller as a gift to the former's future bride, Lady Charlotte Herbert, at the end of the year 1687.

John Jeffreys was the eldest son of the infamous Lord Chancellor¹ of that name by his wife Sarah, daughter of the Rev. Thomas Neesham. Born about the year 1670, he was educated at Westminster School, and although a man of "very good parts" was dissolute in his habits, and inherited his father's fondness for strong drink. In July, 1688, a few months before his father's downfall, he married Lady Charlotte,² only child of Philip, seventh Earl of Pembroke (see Appendix III), by whom he had an only surviving daughter, Henrietta Louisa, who married in 1730 Thomas, first Earl of Pomfret. Lord Jeffreys died in 1702, and in default of heirs male the title became extinct. His widow married Thomas Luttrell, first Viscount Windsor of Ireland and Baron Mountjoy of England,³ and died 28th April, 1717.

¹ It is remarkable that the Earldom of Flint and Viscounty of Weikham seem only to be mentioned in connection with Lord Jeffreys on contemporary prints, his son is always known as the second and last Baron Jeffreys. Granger writes: "I was once inclined to think that the title of Earl of Flint might be a ridiculous sarcasm on Jefferies, occasioned by his extreme hardness of heart, till a learned and curious gentleman in my neighbourhood communicated to me the dedication of the following book: 'Dissertatio Lithologica . . . Londini 1687; 8vo.'—'Honoratissimo domino, D. Georgio, comiti Flintensi, vice-comiti de Weikham, baroni de Weim; supremo Angliae cancellario, et serenissimo Jacobo Secundo, regi Angliae, a secretioribus consiliis.'"

² Ellis, *Correspondence*, vol. ii, p. 59. "London July 21st 1688:—on Tuesday last was solemnized the marriage of my Lord Chancellor's son with the daughter of the late Earl of Pembroke."

³ Collins, *Peerage*.



LAAR, PIETER VAN (BAMBOCCIO).

1582-1642.

DUTCH SCHOOL.

BORN at Haarlem,¹ Laar studied under Jan van Campen and Adam Elsheimer. He is said by Kugler to have been nicknamed Bamboccio on account of his singular shape, but as Bryan points out, it was more probably given him from his proficiency in painting fairs and festivals, subjects that went by the name of "bambocciate."

After spending sixteen years in Rome, where he spent his time drawing the principal monuments, he returned to Holland, and settled in Haarlem. He painted all kinds of scenes from rustic life, markets, feasts, robber subjects; and more especially peasants occupied with their cattle.

He died at Haarlem.

74. A BOY TAKING PHYSIC.

PIETER VAN LAAR.

7½ in. H. 6 in. W. Panel.

Corner Room.

An urchin seated on a stone raises a bowl to his lips; another stands behind him with uplifted cane. A poor painting in imitation of the style of Gerard Dou.

Signed "Bamboccio" by a later hand; acquired before 1730.

¹ There was some doubt both as to the birthplace of this painter and also the date of his birth and death. *Lanzi* gives Laar about 1613, died 1673; *Kugler*, Laaren, 1613, died 1674 or 5; *Bryan* and the Amsterdam Catalogue of 1905, Haarlem, 1582, died 1642.



LAMBERT, GEORGE.

1710-1765.

ENGLISH SCHOOL.

BORN in Kent, Lambert studied under William Hassell and Wootton. He was employed at first as a theatrical scene painter at Covent Garden Theatre, but afterwards devoted himself to landscape painting. There is a picture by him in the Foundling Hospital. (Bryan.)

183. VIEW OF WESTCOMBE HOUSE, BLACKHEATH.

GEORGE LAMBERT.

35 in. H. 49 in. W. Canvas.

South-East Staircase.

A view of a square stone house on the top of a hill among trees: in the foreground is a pond, and in the background is a distant view of London; the dome of Greenwich Hospital is also visible.

Westcombe House was built by, and probably from the designs of Henry, ninth Earl of Pembroke about the year 1733. The house and grounds formed part of the ancient manor of West Combe or Combe West, as it is called in the rolls of the manor of Dartford, of which manor it is held by 9s. 2d. quit rent. The manor was granted by James I to George or Thomas Whitmore to be held of the manor of E. Greenwich "in socage," and in 1611 passed to Sir Thomas Walsingham of "Scadbury," Chislehurst, being valued in the sale at 24s. 10d. assize rent. Among the earlier possessors of the manor was William Lambarde, the antiquary. There is no trace of the lordship of the manor passing into the hands of the Earl of Pembroke, and it may be assumed that the land was purchased by him in the usual manner. The house did not long remain in the Herbert family, the next purchaser being Charles, third Duke of Bolton, who resided there from about 1734 to 1754 with Miss Lavinia Fenton (Polly Peacham), whom he married in 1751, and who continued to reside there until her death in 1760 as Duchess Dowager of Bolton.

At her death it became the property of her son the Rev. Mr. Powlett, and was successively occupied by Lord Clive (died 1774), the Marquis of Lothian, the Duchess of Athol and a Mr. Halliday. In 1820 the house was in the hands of a William Foreman, Esq., and fourteen years later it was occupied by a Mr. Thomas Brocklebank; after this its descent in the social scale was rapid, and from a boarding house in 1848 it sunk to a milk farm in 1855, when all traces of the house were removed to make way for a few stucco villas, built no doubt partly from the ruins. The whole land has been

recently built over, and the district which now comprises some half-dozen or more roads is known as "Westcombe Park."

Westcombe House is described in 1820 as having been a fine stone building, highly finished with carving and rich ceilings: but the wainscot and chimney-pieces appeared to be of an older date, and were probably brought from the ancient mansion. The chief beauty was the terrace near the house which commanded a view of Shooter's Hill from summit to base, and of a long extent of the river Thames.¹

ENGRAVINGS.

1. By Paul Sandby. Line engraving. "The Duchess of Athol's seat near Charlton, published 1777." 5 in. by 7 in. (about).

2. By Paul Sandby. Line engraving. "The seat of the Marchioness of Lothian, published January, 1779." 5 in. by 7 in. (about).

181. ANOTHER VIEW OF WESTCOMBE HOUSE.

GEORGE LAMBERT.

37 in. H. 48 in. W. Canvas.

South-East Staircase.

A view looking up at the house from the grounds below.

180. ANOTHER VIEW OF WESTCOMBE HOUSE.

GEORGE LAMBERT.

34 in. H. 48 in. W. Canvas.

South-East Tower.

Looking from a lawn in front of the house towards the river Thames, which winds through the valley below. There are two trees in the centre of the canvas under which are various figures.

205. ANOTHER VIEW OF WESTCOMBE HOUSE.

GEORGE LAMBERT.

37 in. H. 49 in. W. Canvas.

South-East Tower.

Looking from the house towards Greenwich Hospital, which lies among the trees below.

¹ For the information about Westcombe House I am indebted to the Members of the Greenwich Antiquarian Society.



LANCRET, NICHOLAS.

1690-1743.

FRENCH SCHOOL.

BORN in Paris, Lancret studied under Pierre d'Ulin and Gillot, but adopted Watteau as his model. His works lack the poetic qualities and airy gracefulness of the latter. He was elected a member of the French Academy of Painting in 1719, as a painter of "Fêtes Galantes." He died at Paris.

197. A FÊTE GALANTE.

SCHOOL OF NICHOLAS LANCRET.

25 in. H. 32 in. W. Canvas.

Lady Pembroke's Room.

In the foreground sits a man playing a lute, a woman, with roses in her lap, beside him; behind him three girls are dancing, on the right a man leans over to see the music in a book held by a woman who sits on the ground, with two small children at her knee.

Cold in colour, and hard in execution, it is probably a copy of one of Lancret's pictures. It is signed in the right corner, WATEAUX: P. but bears no resemblance to that master's style, to whom, however, it is attributed by Gambarini.



LAURENTINI, GIOVANNI (ARRAGONI).

Circa 1600.

SCHOOL OF BOLOGNA.

BORN at Rimini, Laurentini studied under Federigo Barocci. His paintings were mostly executed in his native place, and generally on a grand scale. Little is known of his history.

314. JUPITER, CUPID, AND PSYCHE.

GIOVANNI LAURENTINI (?).

10½ in. H. 8 in. W. Copper.

Not hung.

Cupid undraped, makes some complaint to Jupiter with regard to Psyche, who kneels before him. Jupiter sits above them throned on clouds, his eagle at his feet.

A picture of little interest and no artistic merit, possibly a contemporary copy of one of Laurentini's large designs. It is signed "Giosep. Arigoni" by a later hand.



LAURI, FILIPPO.

1623-1694.

ROMAN SCHOOL.

BORN at Rome, Lauri studied first under his brother Francesco, and then under Angelo Caroselli, his brother-in-law. He painted cabinet pictures in the Flemish style, in which he evinced a fund of lively and humorous invention. He died at Rome.

27. THE JUDGMENT OF MIDAS.

FILIPPO LAURI.

5½ in. H. 8½ in. W. *Copper on Panel.**Little Ante-Room.*

Midas, crowned, reclines on a stone bench under a tree, between Apollo and Marsyas. Seven other figures grouped round them listen to the music.

As is unfortunately so often the case with paintings on copper, the paint has blistered off in places, but what is left shows that it is a genuine example of Lauri.

Acquired before 1730.



LAZZARINI, GREGORIO.

1657-1735.

VENETIAN SCHOOL.

BORN at Villanuova, Lazzarini studied under Francesco Rosa. His work suggests the School of Bologna, but it is known that he never left Venice, where he died.

304. ISAAC BLESSING JACOB.

GREGORIO LAZZARINI.

15½ in. H. 12½ in. W. *Copper on Panel.**South-West Tower.*

Jacob, in a blue tunic, kneels at a table by a bed on which Isaac reclines; behind him stands his mother in a blue dress: a heavy green curtain is looped up above.

Carelessly painted, and, if genuine, a poor example of the artist.

Acquired before 1730.



ELY, SIR PETER, BART. (VAN DER FAES).

1618-1680.

GERMAN SCHOOL.

BORN at Soest in Westphalia, Lely was the son of a Captain van der Faes-Lely. He studied under Peter Franz de Grebber at Haarlem and came to England in 1641, the year Van Dyck died, with William, Prince of Orange. The fall of the King did not affect Lely's fortunes, for he was commissioned to paint the portrait of the Lord Protector, who, while sitting, said to him: "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me, otherwise I never will pay a farthing for it." "He was knighted by Charles II, and married a beautiful Englishwoman of family, but her name is not recorded. In town he lived in Drury Lane, in the summer at Kew, and always kept a handsome table. His collection of pictures and drawings was magnificent; he purchased many of Van Dyck's and the Earl of Arundel's; and the second Villiers pawned many to him that had remained of his father the Duke of Buckingham's. This collection, after Sir Peter's death, was sold by auction (18th April, 1682), which lasted forty days, and produced £26,000."¹

Many of the drawings and engravings sold at this sale were bought by Thomas, Earl of Pembroke, and are now at Wilton.

Sir Peter died suddenly while painting the Duchess of Somerset, and was buried in St. Paul's Church, Covent Garden.

128. WILLIAM, LORD HERBERT, AFTERWARDS SIXTH EARL OF PEMBROKE.

SIR PETER LELY.

46 in. H. 40 in. W. Canvas.

Single Cube Room.

About four years, old, undraped, sitting at the foot of a great tree, fondling a brown spaniel.

William, Lord Herbert was the only child of Philip,² fifth Earl of Pembroke, by his first wife, Penelope Naunton.³ He succeeded his father as sixth Earl in 1669, and died unmarried on 8th July, 1674, being succeeded by his half-brother Philip.⁴ Of his history nothing is known, and this is the only portrait of him that exists at Wilton.

He was buried in Salisbury Cathedral.

¹ Walpole, *Anecdotes* (Dallaway), vol. iii, p. 38.

² See VAN DYCK.

³ *Ibid.*

⁴ See Appendix III. No portrait of this Philip exists at Wilton.



No. 128

WILLIAM, LORD HERBERT (AFTERWARDS SIXTH EARL OF PEMBROKE)

LLA







No. 124

JAMES HERBERT AND HIS WIFE

LELY

124. JAMES HERBERT AND HIS WIFE.

52 in. H. 60 in. W. Canvas.

SIR PETER LELY.

Single Cube Room.

Three-quarter length, standing side by side, James Herbert on the left in black, with a gray drapery over his arm; his wife in a low brown satin dress clasped in front by a jewel with three pendant pearls, holding a blue cloak drawn across herself with her left hand. Pillars and curtain in the background.

James Herbert was the sixth son of Philip,¹ fourth Earl of Pembroke, by his first wife Susan Vere;² he appears also in the great Van Dyck, where he is painted as a youth with a book under his arm. The lady beside him in this picture is his wife Jane, daughter of Sir Robert Spiller, of Laleham, in Middlesex, Knight. Their marriage was arranged by his father Philip, Earl of Pembroke, in the following way. In 1645, Sir Henry Spiller being taken prisoner by the then rebels, Philip, then Earl of Pembroke, sent one Mr. Stephen to propose a marriage between James Herbert, the Earl's son, and Jane, Sir Henry's grand-daughter; upon this Sir Henry informed Mr. Stephen that his lands and manors were settled in 1642 on Henry Spiller, but told him that if he might have his liberty and come to London he would discourse with the Earl on the subject. Sir Henry, finding on discussion that the Earl would not come to any reasonable terms, refused his consent to the marriage, and was sent a prisoner to the Tower, and during his imprisonment Jane was prevailed upon to marry James. In 1647 the Earl and James brought a bill in Chancery to compel Sir Henry to perform a pretended agreement for the marriage, binding him to settle the manors of Kingsey, Tythropp (or Tythorp), and Haddenham on James and his wife and heirs, and though Sir Henry denied any such agreement, and set forth the previous settlement, the court decreed against him.

By this marriage James had two daughters: Jane, afterwards second wife to Sir Walter Clarges, Bart., and Mary, who married Sir Robert Worsley, Bart. James Herbert was ancestor to the Herberts of Kinsey, in Oxfordshire, the head of which family was Philip Herbert of Tythorp, Oxon., member of Parliament for the city of Oxford in 1747, whose daughter Sophia was married to Philip, Viscount Wenman, 18th July, 1741.³

¹ See VAN DYCK.

² *Ibid.*

³ Collins, ed. 1812, vol. iii, p. 136.

126. CATHERINE VILLIERS, COUNTESS OF PEMBROKE, AND HER DAUGHTER.

SIR PETER LELY.

52 in. H. 60 in. W. Canvas.

Single Cube Room.

Lady Pembroke sits on the right dressed in a low ash-coloured satin dress, her arms folded in her lap; beside her stands Lady Susan (?) in a low blue satin dress, holding her left wrist caught in a loop of pearls. Background of trees and sky.

Catherine, second wife to Philip,¹ fifth Earl of Pembroke, was the daughter of Sir William Villiers, of Brookesby, in the county of Leicester, Baronet. She had two sons, Philip,² and Thomas,³ both of whom succeeded their half-brother William;⁴ she had also five daughters: Susan, baptized 7th May, 1650, married to John, Lord Paulet of Hinton St. George; Mary, baptized 13th December, 1651, married to Sir John Sydenham, of Brimpton, in the county of Somerset, Baronet; Catherine, born 9th June, 1654, and baptized at Bennets Pauls Wharf the 10th of the same month, married to Sir John Williams of Langibby castle in Monmouthshire, Bart.; Rebecca, the youngest, born 18th July, 1655, baptized the 22nd of the same month at St. Bennets Pauls Wharf, died 9th December, 1729; and Anne who died an infant.⁵

It is probably Lady Susan Herbert, her eldest daughter, who appears with her in the picture.

Catherine, Countess of Pembroke, died in 1677.

151. ELEANOR, LADY ROCKINGHAM.

SIR PETER LELY.

50 in. H. 40 in. W. Canvas.

Library.

Three-quarter length, seated on a bank, wearing a low brown silk dress with white sleeves, blue drapery over the shoulders; background of trees. This portrait is a very fine example of Sir Peter's late period, and was painted between 1645 and 1652. There appears to be no family connection with the sitter which would justify its presence among the Wilton portraits, and it is therefore probable that it was purchased by Thomas, Earl of Pembroke, merely as a good specimen of this painter's work.

Eleanor, daughter of Sir George Manners by his wife Grace, second daughter of Sir Henry Pierpoint, was a grand-daughter of Sir John, second son of Thomas, the first Earl of Rutland. She married on 8th October, 1622, Sir Lewis Watson of Rockingham Castle, co. Northampton, Baronet, who was created Baron Rockingham in 1645, and died six years later. Their son Edward succeeded as second baron, and

¹ See VAN DYCK.² See Appendix III.³ See WISSING.⁴ See above (No. 128).⁵ Collins, ed. 1812, vol. iii, p. 140.



No. 126

CATHERINE VILLIERS, COUNTESS OF PEMBROKE, AND HER DAUGHTER

L.L.V.







No. 151

ELEANOR, LADY ROCKINGHAM

LELY



married Anne, daughter of Thomas Wentworth, Earl of Strafford. His younger son took the name of Wentworth, but Lewis the eldest succeeded as third baron in 1691, and married Catherine, second daughter and co-heir of Sir George Sondes, Earl of Feversham. In 1714 he was created Earl of Rockingham. Edward, Viscount Sondes, his eldest son, died before him in 1722, leaving three sons. Lewis, eldest son, succeeded his grandfather in 1724 as second Earl of Rockingham. He died December, 1745, without heir, and was succeeded by his brother Thomas, who survived him only a few months. The viscounty and earldom became extinct, but the barony devolved on Thomas, Earl of Malton (son of Thomas, younger son of the second peer who had taken the name of Wentworth); this Thomas had been created baron of Malton in 1728, and Viscount Higham and Earl of Malton in 1734. Thus succeeding to the barony of Rockingham, he was on 9th April, 1746, advanced to the dignity of Marquis of Rockingham. He died in 1750, and was succeeded by his son Charles Watson Wentworth, second Marquis of Rockingham, on whose death in 1782 all the titles became extinct.¹

Eleanor, Lady Rockingham, died on 7th October, 1679.

141. LOUISE DE QUEROUAILLE, DUCHESS OF PORTSMOUTH.

SIR PETER LELY.

50 in. H. 40 in. W. Canvas.

Library.

Three-quarter length, reclining on a bank, wearing a very low brown silk dress; her right hand is extended, holding a flower, and in her left is what appears to be a palm branch; background of trees.

A good example of Lely's late and mannered style, probably the work of the painter himself.

Louise Renée de Querouaille, or more properly Kéroualle, Duchess of Portsmouth and Aubigny (1649-1734), was the elder of two daughters of Guillaume de Penancoët, Sieur de Kéroualle. She became Maid of Honour to Henrietta, Duchess of Orleans, sister of Charles II. In 1670 she accompanied her to England. About that time Charles was growing weary of Lady Castlemaine, and after the return of the Duchess he sent a royal yacht to conduct Louise back to England. On 29th July, 1672, she bore the king a son, Charles Lennox, first Duke of Richmond, and was created Baroness Petersfield, Countess of Fareham, and Duchess of Portsmouth. In December, 1674, her sister Henrietta was endowed by the king on her marriage with Philip, seventh Earl of Pembroke. In May and June, 1681, she and her sister visited France.

¹ Collins, *Peerage*, vol. ix, p. 398.

She died 14th November, 1734, at Paris, having spent the latter part of her life on her French estate of Aubigny.

There is a portrait very similar to this at Althorp.

144. MARGARET SAWYER, COUNTESS OF PEMBROKE.

SCHOOL OF SIR PETER LELY.

50 in. H. 40 in. W. Canvas.

Library.

Three-quarter length, turned slightly to her right. On the lower right-hand corner of the canvas is the inscription: "Margaret first wife of Thomas Earl of Pembroke."

Margaret, sole daughter and heir to Sir Robert Sawyer of High Cleer in the county of Southampton, married in July, 1684, Thomas, eighth Earl of Pembroke. By him she had seven sons and five daughters, an account of whom is given under WISSING. She died 17th November, 1706.



ISLE, MISS.

Circa 1740.

NOTHING is known of Miss Lisle; it is probable that she was an amateur.

286. HENRY, LORD HERBERT, AFTERWARDS TENTH EARL OF PEMBROKE.

MISS LISLE.

30 in. H. 24 in. W. Canvas.

South-West Tower.

Half length, in a brown coat and white waistcoat, long brown curls.

This picture probably¹ represents Henry, afterwards ninth Earl of Pembroke² when about seven years old.

¹ *Aedes Pembrochianae*, ed. 1795, mentions a picture of the late Lord Pembroke as a child in a frock by Miss Lisle. A portrait of Lord Herbert as a child, by the same lady, is mentioned in Neale's *Views*. As this is the only picture that at all answers to this description, and may have been painted by an amateur, I assume it to be the work of Miss Lisle.

² See REYNOLDS.

LEYDEN, VAN. *See* JACOBSZ.

LORENZO DA BOLOGNA. *See* SABBATINI.



OTTO, LORENZO.

Circa 1480-1555.

VENETIAN SCHOOL.

BORN at Venice, Lotto probably went with Palma to the school of Giovanni Bellini. His style, which at times closely resembles that of Giorgione, varies very greatly, and several of his pictures have been attributed to Correggio.

He was a great traveller, and after executing important commissions in Bergamo, visited Treviso and Ancona, his head-quarters at this period being at Venice. About 1559 he removed to Loreto, where he died, and was buried at Jesi.

2. SAINT ANTHONY.¹

13½ in. H. 16 in. W. Panel.

LORENZO LOTTO.

Little Ante-Room.

On the back of the panel is written: "A. Allegri Corregio." There is no trace of a signature. Gambarini, in his catalogue of 1731, describes it thus:

"This other of Antonio da Correggio, his name was Antonio Allegri. This is of the size and shape of his Magdalen, which is at the Duke of Parma's, and this was there until about the year 1693. It was stole, and a publication made to give 200 pistoles to find the man it was sold to; a nobleman of Venice, who some years after sold it again: it is highly coloured, the figure and landscape it is of St. Anthony sitting and leaning on a rock on which hangs a little bell, and in sight before him a little Devil painted." Neither Cowdry nor Richardson mention the picture, but

¹ Devotional figures of St. Anthony are easily recognized. He wears the monk's habit and cowl, as founder of monachism; it is usually black or brown. In the Greek pictures, and in the schools of art particularly influenced by Greek traditions, the figures of Anthony, besides the monkish garb, bear the letter T on the left shoulder, or on the cope; it is always blue. The crutch given to St. Anthony marks his age and feebleness (the head of the crutch is just visible in the Wilton picture). The bell, which he carries in his hand, or suspended to his crutch, or to a cross near him, has reference to his power to exorcise evil spirits. According to Durandus the devil cannot endure the sound of a consecrated bell. "It is said that the wicked spirits that be in the region of the air fear much when they hear the bells ringen."—Mrs. Jameson, *Sacred and Legendary Art*, vol. ii, p. 750.

Kennedy and the writer of the MS. list of Heirlooms of 1827, follow Gambarini's attribution.

The late S. Arthur Strong was the first to point out the probability of his being mistaken, and makes out a strong case in favour of its being the work of Lotto. "Among the pictures at Wilton," he writes, "is one which though it bears the great name of Correggio, has escaped not only criticism but detection. Even Waagen, who visited Wilton, does not refer to it. The picture is painted on wood and has suffered more from neglect than restoration.

"The subject is the Temptation of St. Anthony, but it is presented in so fantastic a manner as to leave no doubt that we have to deal, not with Correggio, but with an artist who for a time moved parallel to him, and so closely that he is apt to get lost in the more even splendour of Correggio's name.

"The scheme of colour, with its somewhat sharply contrasted blue and white, the landscape full of sentiment and mystery, the attitude boldly conceived but feebly drawn, all this points to what the face reveals, as if the artist had done what he rarely omits, and added his name, Lorenzo Lotto. . . . In the solitude of a forest glen the Saint sits, or rather reclines in an uncomfortably distorted attitude. The sun has set, and the powers of darkness are beginning to be abroad and busy. Absorbed in himself, like all Lotto's creations, St. Anthony seems to be making an earnest appeal to the sympathy of the spectator. Meanwhile the tempter approaches, stealthy, and unseen in the form of a dragon, but on a small scale to suit an easy prey.

"The date of the work can only be fixed approximately; I am inclined to attribute it to the period of Lotto's residence in Bergamo, about 1516, when he executed the great altar-piece of St. Bartolommeo. The attitude, which displays feebleness in the very act of overstrain, the favourite pose of the foreshortened hand, the colour full in body but sober in key, are one and all features that recur again in the predella which is now preserved separately from the altar-piece in the Gallery of Bergamo.

"It may be worth noticing that Palma must have hit upon a very similar model for his St. Anthony in the Church of S. Maria Formosa at Venice, though in his case the sentiment is more manly as the treatment is more general. The figure is probably a portrait. In any case it belongs to that tribe out of which Lotto chose most of his sitters, or into which he admitted them by some strange sort of baptism—the tribe of those for whose vanity or whose weakness the world is too strong, too complicated, or too real, who are haunted by secrets which they are afraid or ashamed to confess or confront, who have failed in the pursuit of hope and other phantoms on the road that leads straight from sensuality to superstition. In the National Gallery (1047) we have an unhappy family group where the lady, frankly animal and prosaic, despises and resents the constant inadequacy of her wool-gathering mate. In the Doria Palace



No. 2

SAINT ANTHONY

LOTTO





there is a sickly-looking personage, 'who seems to count the beatings of his heart'; but everywhere, in fact, it is the same story. Lotto, though to the superficial observer he may seem to have explored human character in its many-coloured phases and tortuous recesses, had no eye and no touch for the sane and the strong. In reality, like Byron, he painted a single person—himself; he uttered a single voice, that of his own aspiration and complaint. In the company of our sleek decadent we are remote indeed from the saint 'whose bones rattle and stink e'en in the flesh'—from him who when the novice shrank from the very thing that, under Lotto's auspices, St. Anthony is here playing at, exclaimed: 'Art thou afraid to lie down alone under the stars?—Christ will lie down with you.' Remote even from the coarse-grained simpleton of Teniers, who is more than half inclined to welcome any interruption, even from the devil, of the difficult drudgery of spelling out the Bible; here, on the contrary, to be tempted is obviously to be fashionable. Our saint is cultivated, fluent, winning. He has even the air of a critic who, having declared science bankrupt to the satisfaction of those who do not even know where science begins, flatters himself that he has made the devil semi-reasonable. Lotto, in a word, embodies that spirit which afterwards found work and opportunity in the counter-reformation, with its furtive obliquity of vision, its suppleness and sensuousness, but with all its uneasy consciousness of incurable decay. And it is probably this circumstance that has earned him the more than dubious honour of being styled modern. At any rate, in that sense, he is modern here with a vengeance. Decadents of the type of those to whom he appealed, and whose weakness he shared, were never more busy, more loquacious, or more self-conscious than at the present day, when men who have lost the wit to think and the pluck to act allow themselves to be captivated by the picturesqueness of superstition, and run the risk of evoking from the charnel house of the past a spirit whom, when he does appear, it may be difficult—for the tribe of Lotto—to control or lay."¹

39. THE ASSUMPTION OF THE VIRGIN.

LORENZO LOTTO.

10½ in. H. 34½ in. W. Panel.

Corner Room.

In the centre the Virgin ascends, attended by five winged cherubs; below her are eleven of the apostles in various attitudes, looking upwards, the twelfth runs towards them down a winding path in the background.

Gambarini ascribes this painting to Raphael, and gives the following account of it: "This was in the collection of the Duke of Mantua, and well known in Italy as one of the first that Raphael made. He painted it for his master Perugino, the upper

¹ S. Arthur Strong, *Critical Studies and Fragments*, p. 65.

part is in his manner, several of the apostles looking up; many of the postures and the manner of cloathing he has kept to in several of his figures since." On this attribution Passavant makes the following note: "The first picture ascribed to Raphael is the Ascension of the Virgin, who is standing with folded hands upon some clouds which are supported by five cherubs. Below are the standing figures of eleven youths looking upwards, a twelfth is seen running down hill. The background is a hilly landscape. The picture bears not the slightest trace of Raphael's pencil; but evidently belongs to a later period, and although in subject the same as Gode mentions, it deviates from his description in numberless instances. It would therefore appear that the picture which was painted by Raphael when a young man, had been removed away and this one substituted. The one formerly at Wilton House is said now to be in the possession of Dr. Huytens of Cologne."¹

The picture now at Wilton is evidently the one described by Gambarini in 1730, and was probably purchased by Thomas, Earl of Pembroke, shortly before that date. On the back of the panel is a seal with the words ACCADEMIA CLEMENTINA BONONIENSIS in a circle round a paint brush and pair of compasses tied by a ribbon.

This picture is a repetition of the panel in the Brera Gallery at Milan, formerly catalogued as Scuola Veneta, but now, with the approval of Mr. Arthur Strong, Professor Frizzoni, and Mr. Berenson, ascribed to Lorenzo Lotto, and of which the last-named gives the following account. "Milan: Brera, Pinac. Oggiono, No. 16. Assumption of Virgin. On wood, 29 cm. H. 59 cm. W. Evidently part of a predella. The Madonna is but slightly changed from the one in the Asolo Assumption of 1506. The figures of the Apostles are stunted as in the Recanati Transfiguration, and the St. James in both is identical. The play of hands is very remarkable, and on the whole natural. The outlines of the landscape and the feathery trees have much in common with the Jesi Entombment, a distinct Umbrian look. The colouring and the drapery also bring this little panel close to the pictures of 1512. It probably formed part of an Altarpiece about that date."²

LUCAS VAN LEYDEN. See JACOBSZ.

LUKE, ST. See RUSSIAN SCHOOL.

¹ Passavant, vol. i, p. 307.

² Berenson, *Lorenzo Lotto*, p. 136.



MABUSE. See GOSSAERT.



MALTESE, FRANCESCO.

Circa 1670.

SCHOOL OF MALTA.

BORN at Malta, little is known of Maltese except that he was a painter of still-life, and excelled in the rendering of carpets.¹

287. A BOAR'S HEAD.

38½ in. H. 49 in. W. Canvas.

FRANCESCO MALTESE.

South-West Tower.

A boar's head surrounded by folds of a Persian carpet; the difference of texture between the front and back of the carpet is cleverly indicated: the boar's head is in the style of Jan Fyt, but inferior to his work in execution. Acquired before 1750.

¹ Bryan.



MANTEGNA, ANDREA.

1431-1506.

SCHOOL OF PADUA.

BORN either at Vicenza or at Padua, Andrea became a pupil of Francesco Squarcione at a very early age. Although the latter did not excel as a painter he seems to have been an excellent teacher, and his youthful pupil was soon able to set up as an independent artist. About 1455, Mantegna married Nicolosia, daughter of his friend Jacopo Bellini. In 1463 he entered the service of Lodovico Gonzaga, Marquis of Mantua, and from that time made Mantua his home. His chief pictures are the St. Luke altarpiece, now in the Brera, Milan; the frescoes in the Church of the Eremitani at Padua; the frescoes in the Camera de' Sposi, at Mantua; the Triumph of Julius Caesar at Hampton Court; the Madonna della Vittoria, the Parnassus, the Crucifixion, and the Judgment of Solomon, in the Louvre; the Madonna and Saints in the Casa Trivulsi at Milan; the St. Euphemia at Naples; the St. Sebastian at Vienna; a triptych and the St. George at Venice; the Virgin and Child, the Triumph of Scipio, and the Agony in the Garden, in the National Gallery, London; the triptych in the Church of San Zeno, Verona; and two panels in the museum at Tours.

Mantegna was celebrated as an engraver as well as a painter. He died at Mantua.

42. JUDITH AND HOLOFERNES.

ANDREA MANTEGNA.

12 in. H. 7½ in. W. Panel.

Corner Room.

Judith, clad in a white tunic reaching to her feet over which hangs a blue cloak, stands at the door of a pale rose-coloured tent. In her right hand she holds a short square-headed sword, the hilt of gold, and with gold inlay on the blade. With her left hand she holds the severed head of Holofernes over the bag held open by her attendant. The tent border is yellow on which are traced eastern characters in a lighter shade of the same colour. The attendant wears white linen trousers and a short yellow full-sleeved tunic tied above and below the elbow, over which is a red cloak. The sole of the right foot of Holofernes appears on a gilt bed in the background.

On the back of the panel are the words AN: MONTEGNA on a gesso surface; this prepared surface and the moulding which runs round three sides suggest that the panel formed one of a series.



No. 42

JUDITH AND HOLOFERNES

MANTEGNA



Exhibited at the Exhibition of Art Treasures, Manchester, 1857 (No. 96), and at the New Gallery, Venetian Art, 1894-5 (No. 228).

Abraham Van der Doort, in his Catalogue of Charles I pictures, states that this picture, then attributed to Raphael, was given by the King to Lord Pembroke in exchange for a portrait of a young woman by Bellini, and the Infant Christ and St. John Embracing by Parmigiano.

Mr. Bernhard Berenson in *The Study and Criticism of Italian Art* (vol. i, p. 97) says of this picture:

"Lord Pembroke's 'Judith' is a small panel which, although I am persuaded that it is not by Mantegna himself, is not to be dismissed lightly. The composition differs considerably from both the well-known versions of the subject by Mantegna, from the cameo-like drawing in the Uffizi, so antique in form and so modern in feeling, and from the superb monochrome recently belonging to Colonel Malcolm (now in the National Gallery at Dublin).

"Lord Pembroke's tiny panel recalls rather Zuan Andrea's engraving, and there are faults in it which Mantegna himself would scarcely have made. The head of Judith, though grandly antique, is extremely hard in modelling, and the old attendant, in her effort to preserve her balance while she holds open the mouth of the bag which is to receive Holophernes' head, assumes an attitude which is almost ludicrous.

"The colouring is gaudy yellow and pink in proportions unknown to me in any of Mantegna's genuine works, and in the drawing, despite the correctness, there is an element of pettiness which, I think, betrays the painful effort of the strenuous imitator, rather than the obedient hand of the creator. And besides all these objections to this little 'Judith' comes one which perhaps outweighs them all. It is this: in the work of a master whose evolution may be pursued from first to last without a break, any given genuine picture must have its easily determinable place, if not actually between two well-accredited pictures, at least in a small group of determined date. Now few artists have had a more steady evolution than Mantegna. Every picture offering itself as a work of his must therefore be able to marshal itself in line with its unquestioned compeers before we may accept it. But Lord Pembroke's 'Judith' will hunt in vain for such companions. Certainly it will not find its natural place besides the Uffizi Triptych, from which it differs in form and colour, as well as in quality: and even less will it take rank among works which share much of its own hardness, the now scattered San Zeno 'predelle' (in the Louvre and at Tours), or the 'Agony in the Garden,' recently acquired from Lord Northbrook by the National Gallery. From all these it is divergent in spirit no less than in colour."

Mr. Berenson quotes the small "St. Sebastian" in the Imperial Gallery of Vienna (No. 81), a genuine work of Mantegna's earliest Mantuan period, as being the

closest kin of this "Judith"; he also admits that the authorship of the latter is to him more puzzling than ever. "If by Mantegna himself," he writes, "it can scarcely have been painted much before 1490. But how account for the stiff, miniature-like precision at this later date."

Messrs. Crowe and Cavalcaselle¹ consider that the Wilton panel is "by a Flemish painter after an engraving," while M. Paul Kristeller² alludes to it as the "feeble work of a late imitator."

In spite of this array of adverse opinion the Wilton picture may be safely attributed to Mantegna himself.

MANTOVANO. See SCULPTORE.



MARATTI, CARLO.

1625-1712.

ROMAN SCHOOL.

BORN at Camurano, in the district of Ancona, Maratti studied under Andrea Sacchi. He earned a great reputation by his paintings of Holy Families, pictures of the Virgin and Saints, being dubbed "Carluccio delle Madonne." His works are very numerous, and there are few collections that do not possess a specimen.

16. THE VIRGIN AND CHILD WITH ANGELS. CARLO MARATTI(?). 26 in. H. 20 in. W. Canvas. Little Ante-Room.

The Holy Child lies, undraped, partly in the Virgin's arms, and partly on a white pillow that rests on the straw of the manger. Three child Angels stand by, one of whom kisses the Child's hand. In a brown oval.

The painting of the Madonna's head suggests the hand of the pupil rather than that of the master; the composition is typical of Maratti's School.

Acquired before 1750.

¹ *History of Painting in North Italy*, vol i, p. 404 (note 2).

² *Andrea Mantegna*, p. 453.

66. THE MADONNA.

SCHOOL OF CARLO MARATTI.

25 in. H. 21 in. W. Canvas.

Corner Room.

Head and shoulders, the hands crossed over the breast; seven stars on a pale yellow background form a circle round the head.

One of the many indifferent Madonnas attributed to Maratti.

Acquired before 1730.



MARATTI, CARLO (DISCIPLE OF).

Circa 1710.

A GERMAN Protestant painter, name unknown, employed by Thomas, Earl of Pembroke.

244. THIRTY OF THE CHIEF REFORMERS.

DISCIPLE OF CARLO MARATTI(?).

25 in. H. 30 in. W. Canvas.

North-East Tower.

A group of ecclesiastical dignitaries seated in a rocky landscape listening to a preacher. Gambarini describes it thus: "Their names are on a stone at the bottom of the landscape. The attitude of Wickliff who preaches to them is taken from a design of Raphael Urbin, when Christ is preaching in the desert. The bishops here are in purple, the priests in black, the martyrs in white, distinguished by purple and black about their necks. The foreigners were mostly copied from pictures belonging to the Elector of Saxony, the rest from pictures in England."

He describes the artist as a disciple of Maratti, but the reason for this is not apparent.

The names on the stone are:

Wickliff, J. Huss, H. Prage, Luther, Colet, Tindal, Bradford, Leo Judae, Bugenhadius, Fagius, Latimer, Ridley, Rogers, Bucer, Melanton, P. Martin, Sanders, Juel, Musculus, Calvin, Ecolampadius, Fox, Whitaker, Perkins, Zuinglius, Beza, Diasius, Balus, Whitgift.

As a work of art, this picture is of no interest, and the portraits are not sufficiently good to be of use for identification.

Acquired before 1730.



MATTEIS, PAOLO DE.

1662-1728.

SCHOOL OF NAPLES.

BORN at Cilento, near Naples, Matteis studied under Luca Giordano. He was invited to France, and during the three years that he resided there obtained considerable reputation at the Court. Like his master, he worked over-rapidly, and decorated many churches and galleries with frescoes. He died at Naples.

26. THE HOLY CHILD WITH A LAMB.

SCHOOL OF PAOLO DE MATTEIS.

21 in. H. 29 in. W. Canvas.

Little Ante-Room.

The Holy Child, seated on a stone, caresses a lamb; before him are two female figures, one of whom presents a white pigeon in a basket.

Poor in composition and unpleasant in colour, this picture is of little interest. It was acquired before 1730.



MAZZUOLA, FRANCESCO (IL PARMIGIANO OR PARMIGIANINO).

1504-1540.

SCHOOL OF PARMA.

BORN at Parma, Mazzuola studied under his uncles Michele and Pier Ilario, and began by following the style of Correggio. According to Lanzi "he had too much confidence in his own powers to be second in the manner of another artist when he was capable of forming one of his own. This style of his was at once great, noble, and dignified; not abounding in figures, but rendering a few capable of filling a large canvas." His prevailing characteristic is grace of manner; and it was his excessive study of what was graceful which led him sometimes to select proportions somewhat too long especially in respect to the fingers and neck. His minor paintings, his portraits, his youthful heads, and holy figures are not very rare, and some are found multiplied in different places. One that has been most frequently repeated in collections is a picture of the Virgin and Infant with S. Giovanni; while the figures of St. Catherine and Zacharias, or some

similar aged head, are to be seen very near them. Mazzuola, or Parmigiano, by which name he is more generally known, died young at Casal Maggiore whither he had fled to avoid prosecution for embezzlement, to which crime he was driven by his pursuit of the Philosopher's Stone.

60. THE VIRGIN, CHILD, ST. JOHN, AND ST. CATHERINE.

FRANCESCO MAZZUOLA (?).

31 in. H. 23½ in. W. Panel.

Corner Room.

The Virgin, seated on a bank to the left of the picture, holds the Holy Child by the arm, who, entirely undraped, kisses St. John. A fourth figure, probably St. Catherine, sits behind them; landscape background.

This is one of the eight pictures¹ given by Cosmo III to Philip, Earl of Pembroke, and has the following inscription on the back of the panel: IL DONO DIL: GRAN: DUCA DA FIOR: A FILIP: COM: DI PEMBR:—FRANCESCO PARMIGIANO P: The word Francesco has been substituted for some word scraped off the panel, and gives rise to the suspicion that the picture, when originally presented, was attributed to Girolamo, cousin and imitator of Francesco.

This composition has been painted repeatedly² by Mazzuola and his scholars, and bears all his characteristics. Lanzi mentions that it was formerly met with in the Farnese Gallery at Parma, and is still to be seen, sometimes the same, and sometimes varied, in the Royal Gallery at Florence; in the Capitoline in the galleries of the princes Corsini, Borghesi, and Albani at Rome. In Parma, also, it was in the possession of the Abate Mazza, and is found in other places, insomuch that it is difficult to suppose that they could all have been repeated by Parmigianino, however old in appearance.

The Wilton picture is one of these many repetitions, and the painting of the children, unless they be covered by the work of a late restoration, cannot be the work of the master himself.

¹ See AGNOLO.

² Gambarini mentions that "he was so pleased with it that he made another differing in some little things."



MAZZUOLA, GIROLAMO.

LIVING IN 1580.

SCHOOL OF PARMA.

BORN at San Lazzaro near Parma, Girolamo, whose real name was Bedolo, took the name of his father-in-law Pietro Ilario Mazzuola.¹ He studied under his cousin Francesco (Parmegianino), and imitated his style. He executed many works, both in oil and fresco, for the churches at Parma. The date and place of his death

are unknown.

96. CERES.

GIROLAMO MAZZUOLA.

54 in. H. 36 in. W. Canvas.

Colonnade Room.

Full-length, standing, turning to the right, in white classical drapery, a basket of corn poised on her right shoulder; at her feet is a sheaf of corn round which twines a serpent; red drapery floats from her shoulders. Signed by a later hand: "Parmigeano P:"

The drawing of the feet is sufficient to prove that this picture is not by Francesco Mazzuola, to whom it is attributed by the writer of *Aedes Pembrochianae* and Kennedy, who ignore the fact that Gambarini states that it was the work of his cousin Girolamo.

This picture is said to have been given by the Duke of Parma to the Earl of Peterborough when he conducted Mary of Modena² to England.

A mezzotint by A. Blooteling dated 1676 is in vol. ii of the *Wilton Engravings*, size 5½ H. 6½ W., with note in MS. below: "All but ye legs and feet of ye Parmiggiano in Ld. Pems. Gallary, done from it when ye Earl of Peterborough brought it from Modena, a present to him when Ambassador there to bring home ye Queen of James I." To this Gambarini adds: "The mezzotinto is only from the copy of the upper part of this which was painted to be over a door."

MICHELANGELO. See BUONAROTTI; CERQUOZZI; PACE.

¹ Bryan.

² She married the Duke of York, afterwards James II.



MIERIS, FRANS VAN.

1635-1681.

DUTCH SCHOOL.

BORN at Leyden, Mieris studied under Gerard Dou. His works are chiefly of small size and highly finished, and he deservedly takes a high place among the "Little Masters" of Holland. He died at Leyden.

48. PORTRAIT OF THE PAINTER.

FRANS VAN MIERIS.

11 in. H. 9½ in. W. Oval, copperplate let into panel.

Corner Room.

Head and shoulders in a black cloak, looking out of a window over his left shoulder; bareheaded, wearing a light moustache and imperial; a heavy tapestry curtain is looped up in front of him.

On the back of the panel is written: "Head of Mieris by himself, bought by Henry, Earl of Pembroke.¹ 1743."

Although not mentioned in Smith's *Catalogue Raisonné*, this is undoubtedly a genuine example of Mieris, and it is unfortunate that owing to the material on which it is painted it is impossible to prevent the surface from peeling.



MOLA, PIETRO FRANCESCO.

1612-1668.

SCHOOL OF BOLOGNA.

BORN at Coldre in the Milanese, Mola studied under Francesco Albani at Bologna. He displayed surprising skill in drawing rural scenes and trees, and often added landscape to Albani's figures. He worked both in Venice and Rome, where he died.

58. BACCHUS AND ARIADNE.

PIETRO FRANCESCO MOLA.

20 in. H. 26 in. W. Canvas.

Corner Room.

Bacchus, ivy-crowned, in red drapery, is seated conversing with Ariadne who wears a black dress cut square at the neck, with white sleeves. On the back

¹ Henry, ninth Earl of Pembroke. See LELY.

is "F. MOLA. Bacchus and Ariadne." It is also signed by a later hand "Fras. Mola P."

A picture of little merit.

Acquired before 1730.

MOLA. See also GRIMALDI.

MOLYN. See PIERCE.



OMPER, JOOS DE.

1564-1635.

FLEMISH SCHOOL.

BORN at Antwerp, Momper was admitted to the guild of St. Luke in that town in 1622. His pictures are numerous, and he painted with considerable power, but he is often untruthful in colour and of slight and mannered treatment. The figures in his foregrounds were executed by Pieter Brueghel the younger, the Franckens, David Teniers the elder, and Henrik van Balen.¹ He died at Antwerp.

196. A WINTER SCENE.

SCHOOL OF JOOS DE MOMPER.

Figures by PIETER BRUEGHEL THE YOUNGER (?).

17½ in. H. 29 in. W. Panel.

Lady Pembroke's Room.

A village under snow; in the foreground is a frozen stream spanned by a brick bridge; there are many skaters, and a small boy is hawking broadsheets on the bank. The upper part of the painting is much damaged, and it is signed by a later hand: "Mumper and P. Brueghel."

Acquired before 1730.

¹ Kugler, part I, p. 260.



MORIER, DAVID.

1705-1770.

SWISS SCHOOL.

BORN at Berne, Morier came to England in 1743, and earned a considerable reputation as a painter of battle-scenes, horses, and dogs. He was presented by Sir Edward Faulkener to the Duke of Cumberland, who gave him a pension of £200 a year. He painted George I and George II, was a member of the Incorporated Society of Artists, and died in London.

221. CAPTAIN JOHN FLOYD, CAPTAIN KINSEY, AND MISS HUNTER.

DAVID MORIER.

48 in. H. 60 in. W. Canvas.

Billiard Room.

In the centre of a manege enclosed by a white railing is a cavalry officer in a scarlet uniform with buff waistcoat and breeches, mounted on a bay charger. Behind him, leading a horse with a side saddle, is a lady dressed in a white uniform with red breeches, and long white gaiters. A third rider, possibly an officer, in the uniform of the First Dragoons, occupies the other side of the picture. The background gives a view of the Casino, the Arch of Marcus Aurelius, and the old Stables at Wilton.¹

The central figure in this picture was formerly supposed to be Sir John Floyd, who distinguished himself under Cornwallis in India; that this cannot be the case is evident from two facts, first, that the painter, Morier, died in 1770, when the future Sir John was still a Lieutenant, and second, because the presence in the picture of Miss Hunter proves that the picture was painted prior to 1761, the year of her elopement.

The officer represented is no doubt his father, John Floyd, who obtained his commission as Lieutenant in the 1st Regiment of Dragoons (the Royals) in 1748; he married shortly before that date Mary, daughter of the Rev. James Bate, rector of Chilham, Kent. In January, 1757, he bought his commission as Captain-Lieutenant in the 1st Regiment of Dragoon Guards, the uniform of which regiment he wears. He was killed in Germany before February, 1763 (the end of the Seven Years' War).

¹ This landscape is particularly interesting as it shows that the Arch was on the hill when this set of pictures were painted. That this must have been before the year 1769 is proved by the fact that they are included in Kennedy's Catalogue published in that year, and that Lord Herbert, whose portrait occurs as a boy of eight, was born in 1759. This Arch was removed from the hill and re-erected on its present site in the beginning of the nineteenth century. See Appendix I.

His son John was born in 1748, and entered the army on 5th April, 1760, at the age of twelve, as Cornet in Elliot's Light Horse (afterwards the 15th Hussars). He distinguished himself at the battle of Emsdorf, and coming under the notice of Lord Heathfield, was promoted Lieutenant on 20th April, 1763, being made Riding-Master. About this time he was lent to the 1st Dragoons, of which regiment Henry, Earl of Pembroke, was appointed Colonel on 9th May, 1764. It was no doubt owing to this introduction that his selection as companion to George, Lord Herbert, during his travels with Mr. Coxe, is due. His commission as Captain in the 15th Hussars is dated 25th May, 1772, and he was transferred to the newly raised 21st Light Dragoons in May, 1779, as Major.

In 1782 he arrived in India to take command of the 23rd (afterwards 19th) Light Dragoons, specially raised for service in that country, where he remained for eighteen years.

An account of the third figure, Miss Elizabeth Hunter, will be found under REYNOLDS.

222. HENRY, TENTH EARL OF PEMBROKE, AND HIS SON.

DAVID MORIER.

48 in. H. 60 in. W. Canvas.

Billiard Room.

The Earl of Pembroke, in the scarlet uniform of a General, stands in the centre of an *al fresco* manège, looking at his son George, Lord Herbert; behind him is his charger held by a negro servant. Lord Herbert, afterwards eleventh Earl of Pembroke, dressed in a green coat, rides a dark gray charger. In the background is a groom or riding-master schooling a horse. The landscape gives a view looking towards Wilton House.

223. HENRY, TENTH EARL OF PEMBROKE.

DAVID MORIER.

48 in. H. 60 in. W. Canvas.

Billiard Room.

Henry, tenth Earl of Pembroke,¹ wearing a General's scarlet uniform with three-cornered cocked hat, rides a dark gray charger, in a manège enclosed by white rails. In front of him a groom in the Pembroke livery² leads away a bay horse; there are posts and various instruments used in the schooling of horses. The landscape gives a view of the country looking towards Salisbury, and shows also the garden front of the house. There are also two dogs coupled in the left-hand corner.

¹ See REYNOLDS.

² The Pembroke livery is celebrated for having been the model from which the Windsor uniform was taken.



MORTIMER, JOHN HAMILTON.

1741-1779.

ENGLISH SCHOOL.

BORN at Eastbourne, Mortimer studied under Hudson. He painted several historical pictures, such as St. Paul converting the Britons (presented to the church of Chipping Wycombe, in Buckinghamshire), King John granting the Magna Carta, The Battle of Agincourt, and others. He also designed the cartoon for the great window of Salisbury Cathedral,¹ representing the Raising of the Brazen Serpent. In 1779 he was created a Royal Academician, but did not live to receive his diploma. He died at his house in Norfolk Street.²

218. BROUGHTON THE PUGILIST.

JOHN HAMILTON MORTIMER.

30 in. H. 25 in. W. Canvas.

Billiard Room Passage.

In the attitude of boxing, stripped to the waist, black shorts and white stockings, head shaved; behind him is the base of a pillar with a bas relief of the antique group of wrestlers in the Uffizi Gallery at Florence.

This picture is of more interest as a portrait than as a work of art.



MURILLO, BARTOLOME ESTEBAN.

1617-1682.

SPANISH SCHOOL.

BORN at Seville, Murillo studied under Juan del Castillo. In 1641 he went to Madrid where he was kindly received by Velazquez; later he returned to Seville where he founded a School. His death, which occurred at Seville, was caused by a fall from some scaffolding while he was engaged on a large altar-piece for the church of the Capuchins at Cadiz.

¹ This window was presented by the then Earl of Radnor; it is at the east end of the choir, and was executed by Pearson in 1781.

² Bryan.

217. A GROUP OF GROTESQUE FIGURES.

COMPOSITE PICTURE AFTER MURILLO, LEONARDO DA VINCI, AND SALVATOR ROSA.¹

66 in. H. 46 in. W. Canvas.

Billiard Room.

A full-length group of four grotesque figures and a boy eating bread; in the left corner are three owls and a heap of fruit. In the background is a huge rock, on one side of which is the sea, on the other a wild landscape with some soldiers, somewhat suggesting Salvator Rosa.

I am quite unable to ascertain the significance of this extraordinary painting; Gambarini describes it thus: "Murillo, the four seasons with faces composed of fruit and flowers, and winter is the stump of a tree, and the rock makes a face looking up, and persons with serious comical faces, and a group of owls by them." The meaning of this description, which is copied verbatim, is as obscure as the composition itself.

On the back of the canvas are the words "Morelli p."

The grotesque faces are copied from Leonardo da Vinci's well-known drawings, etched by Hollar, the originals of which are at Chatsworth.

The boy eating bread and the boy seated below him are copied directly from a painting by Murillo, and the picture may, as the name on the back suggests, have been a joke perpetrated by one of Bartolommeo Morelli's pupils.



YTENS, DANIEL (OR MIJTENS).

Circa 1590-1656.

DUTCH SCHOOL.

BORN at the Hague, Mytens studied the works of Rubens, the influence of that master being visible in his landscape backgrounds. The date of his arrival in England is uncertain, but it was during the reign of James I. By Charles I he was appointed one of his majesty's picture-drawers in ordinary, the date of his warrant being 30th May, 1625. According to Walpole, Mytens remained in great reputation till the arrival of Van Dyck, on whose appointment as the king's principal painter, the former in disgust asked his majesty's leave to retire to his own country; but the king, learning the cause of his dissatisfaction, treated him with much kindness, and told him that he

¹ It is possible that Gambarini may have confused Bartolommeo Morelli with Bartolomé Murillo, and that this picture belongs to the School of the former; as, however, I have had no opportunity of seeing any of Morelli's work, I retain his attribution, there being some resemblance in the figures to Murillo's style.

could find sufficient employment both for him and Van Dyck. Whether the same jealousy operated again, or real decline of business, or any other cause, influenced him, Mytens did not stay much longer in England. We find none of his works here after 1630. He died in Holland, probably at the Hague.

206. WILLIAM, THIRD EARL OF PEMBROKE.

DANIEL MIJTENS.

30 in. H. 25 in. W. Canvas.

Smoking Room.

Half length, turned towards the right, wearing a moustache and pointed beard, white ruff, black cloak with embroidered star of the Garter; blue riband round neck with pendant jewel containing a coloured enamel or cameo female portrait; the head of a white staff appears below; he wears earrings. On the front of the canvas are the words "Earl of Pembroke"; on the back, "Earl of Pembroke—painted by D. Mytens." There is also a label attached, addressed to the Earl of Pembroke, 7, Carlton House Terrace—Rev. F. O. White.

For an account of William, third Earl of Pembroke, see VAN DYCK.

A picture very similar to the above was sold at Messrs. Christie's in 1904 for twenty-six guineas, in the Marquis Townshend's sale, described as Portrait of William Herbert, third Earl of Pembroke, K.G., etc. In dark dress with fall-down collar, blue ribbon and order. 31 in. H. 26 in. W. Not ascribed to any particular artist.



MYTENS, MARTINUS.

1648-1736.

DUTCH SCHOOL.

BAPTIZED at the Hague on the 9th June, 1648, Mytens worked under his father Isaac. He died at Stockholm, where he had taken up his residence, and where he became Court painter to Queen Christina of Sweden in 1677.

251. A COUNTESS OF PEMBROKE.

MARTINUS MYTENS(?).

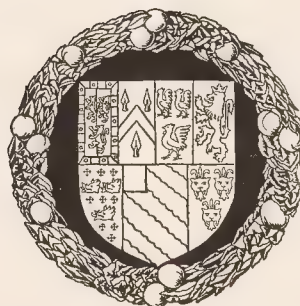
62 in. H. 52 in. W. Canvas.

North-East Tower.

Three-quarter length, standing, her right hand on her coronet which lies on a cushion on a gilt console table; wearing crimson velvet Peeress's robes over a white dress thickly embroidered with gold.

Painted in the harsh somewhat glaring style which was made popular in England by Van Loo and Eckhardt, a style which continued for many years in vogue among the crowned heads of Europe.

It is probable that this is a portrait of Mary Scroop, third wife of Thomas, Earl of Pembroke, in the robes which she wore at the Coronation of King George II in 1727.





ANNUCCIO, OR NANNOCCIO.

Circa 1540.

FLORENTINE SCHOOL.

LITTLE is known of this painter except that he was a pupil of Andrea del Sarto, many of whose pictures he copied, and that he worked mostly in France.

242. HOLY FAMILY.

NANNUCCIO, AFTER ANDREA DEL SARTO.

26 in. H. 19 in. W. Panel.

North-East Staircase.

The Virgin seated, on her left the Holy Child holds a scarf which is round her neck, on her right stands the infant St. John.

On the back of the panel are the words "Vannucci P."

This picture, which is in very bad preservation, is a reduced copy of one of Del Sarto's well-known compositions, and there is little doubt that it is the panel referred to by Gambarini as "The Virgin with Christ and St. John standing close by her," which he ascribes to Nannuccio.



NEEFS, PIETER (THE ELDER).

Circa 1577-1657.

FLEMISH SCHOOL.

BORN at Antwerp, Neefs studied under the elder Steenwijck. He painted chiefly interiors of Gothic churches, on a small scale, and was justly celebrated for his torchlight effects. The figures in his pictures were frequently put in by Frans Francken the younger, Jan Brueghel, and David Teniers. He died at Antwerp.

95. LIBERATION OF ST. PETER.

12 in. H. 20 in. W. Panel.

PETER NEEFS.

Colonnade Room.

A crypt, the roof supported by circular stone pillars, the floor paved with alternate blocks of black and red marble. The foreground is illuminated by a single candle which lights a flight of steps; towards them an Angel is conducting St. Peter. In the background are some soldiers sleeping beside a fire. Although this picture is signed "Steenwick P." by a later hand, there are traces of an original signature still visible; the name has apparently been painted over and was evidently a short one, but the date 1626 is still legible.

This picture is an undoubtedly genuine example of Pieter Neefs,¹ and may have been the picture, attributed to Steenwijck, which was sold at Sir Peter Lely's sale in 1682.

There is a picture by this painter in the Uffizi Gallery at Florence (No. 767) called a "Sotterraneo," which is identical in treatment with the Wilton picture, and appears to represent the same episode.

Two pictures are mentioned in Vertue's edition of Van der Doort's *Catalogue of King Charles the First's Pictures*. "No. 41. Done by Stanwick. Item. A prospective piece of the Imprisonment of St. Peter, where three watchmen are, whereof one lying along, and two also sitting asleep. 15 [*sic*] ft., 6½ in. long, 9¼ in. broad. No. 59. Done by Stenwick [*sic*]; bought by the King. Item. A prospective piece of the Imprisonment of St. Peter, where the Angel is leading St. Peter out of Prison, some half a dozen soldiers by, whereof some lying and some sitting, painted upon the right (natural) and wrong (artificial) light, the light proceeding from the fire. 8½ in. long 10 in. broad."

It is quite possible that one of these pictures became Sir Peter Lely's property and is now at Wilton, and that the other found its way to the Uffizi Gallery after the dispersal of the Royal Collection.



NETSCHER, CASPAR.

1639-1684.

DUTCH SCHOOL.

BORN at Heidelberg, Netscher studied under Koster at Arnheim and Terburg at Deventer. He intended to make a tour in Italy, but falling in love with a lady of Liège on the way he gave up the journey, married and settled in Holland. According to Walpole he visited England at the invitation of Sir William Temple, during the reign of Charles II, but did not stay long. Like Terburg he was particularly admired for his small portraits.

¹ M. van Riemsdijk, however, considers it the work of Steenwijck.



No. 8

PORTRAIT OF A GENTLEMAN

NETSCHER





8. PORTRAIT OF A GENTLEMAN.

CASPAR NETSCHER.

18½ in. H. 13½ in. W. Panel.

Little Ante-Room.

Seated in a square-backed chair, wearing a brown cloak, black skull-cap, white bands and wrist ruffles; clean-shaven face. Background, a reddish brown curtain, partially covering a picture in a gilt frame hanging on a gray wall. Signed "C. Netscher F. 1670." On the back of the panel is a seal with the arms; gules a chevron argent, in chief two lions rampant, in base a lamb (or fox) passant all of the last. Crest a demi-lion rampant.

This is a remarkably fine example of Netscher's work in portraiture, which was acquired before 1827; it is open to doubt whether it represents, as has been suggested, one of the de Witt brothers, for the features differ considerably from the accepted portraits of those statesmen in Holland. The most noticeable characteristic of John is an aquiline nose, which is very strongly marked in Jan de Baen's portrait (Rijks-Museum, Amsterdam, No. 401); in the portrait of Cornelis de Witt this feature is much less strongly marked, although the family likeness is apparent, but in this case, also, the resemblance to the Wilton picture is very slight. Dr. A. Bredius, to whom I sent a reproduction of the picture, writes: "I am sure this portrait has nothing to do with any of the de Witts. It is quite another face."

NOVELLARA. *See ORSI.*

UZZI, MARIO (MARIO DA' FIORE) DELLA
PENNA.

1603-1673.

ROMAN SCHOOL.

BORN at Penna in the diocese of Fermo, Mario studied under his uncle Tommaso Salini.¹ He was much employed in painting garlands of flowers round figures of Saints, and his productions were much sought after during his lifetime, and purchased for great prices; but after

¹ Bryan.

the lapse of some years, not retaining their original freshness, they became much depreciated in value.¹ He died at Rome.

97. A GARLAND OF FLOWERS.

29 in. H. 24 in. W. Canvas.

MARIO NUZZI.

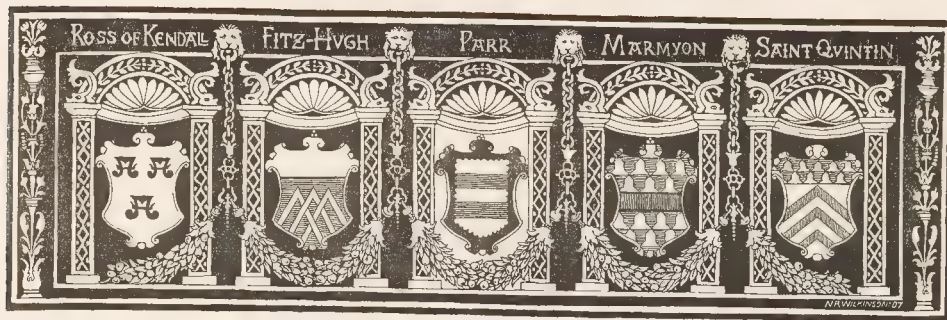
Colonnade Room.

A wreath of various flowers encircling a head of the Virgin attributed to Carlo Dolci: this is an unusually brilliant example of this painter, but has apparently suffered damage when relined.

Acquired before 1730.

¹ Lanzi, vol. i, p. 490.





ORIZONTE. See BLOEMEN.



RSI, LELIO DA NOVELLARA.

1511-1587.

SCHOOL OF MODENA.

BORN at Reggio, Orsi was for some unknown reason banished from his native city, and settled at Novellara. It is doubtful whether he was actually a scholar of Correggio, but there is no doubt that he studied and copied his works. An account of his life was written by Cavaliere Tiraboschi. Both Reggio and Novellara possess many of his paintings in fresco, now, for the most part, perished.

20. A NATIVITY.

ATTRIBUTED TO LELIO ORSI.

23 in. H. 16 in. W. Canvas.

Little Ante-Room.

Represents the Adoration of the Shepherds; the Virgin bends over a manger and raises the white drapery which covers the Holy Child, St. Joseph and a shepherd kneel in adoration in the foreground; the scene is illuminated by the radiance which comes from the Child.

This picture is attributed to "Novellara" in the Catalogue of Heirlooms of 1827; no mention of it is made in the previous catalogues under this name: the influence of Correggio is strongly marked and it is not improbable that it is the work of Lelio, known as "de Novellara," or Prospero Orsi. There is no record of its acquisition.

207. GEORGE AUGUSTUS, ELEVENTH EARL OF PEMBROKE.

WILLIAM OWEN, R.A.

30 in. H. 25 in. W. Canvas.

Smoking Room.

Head and shoulders, turned to his right, black coat, white stock, wearing the Garter star.

A replica of the picture now at Herbert House, which was painted in 1821, and exhibited in the Royal Academy that year.

George Augustus Herbert, only son of Henry, tenth Earl of Pembroke, by his wife, Elizabeth Spencer (*see* REYNOLDS), was born on the 11th September, 1759. On leaving Harrow School he travelled on the Continent from 1775 to 1778 with the Rev. William Coxe¹ (afterwards Archdeacon of Wilts) and Captain Floyd (*see* MORIER). During his absence on this tour he was appointed Ensign in the 12th Foot at Gibraltar (10th April, 1775), becoming Lieutenant two years later. In 1778 he was promoted to a captaincy in the 75th (Prince of Wales) Foot, then raising and afterwards disbanded. On his return from his travels the same year he was transferred to the 1st Royal Dragoons, but left them in 1782 to take up his majority in the 22nd Light Dragoons, being appointed in the following year Lieutenant-Colonel of the 2nd Dragoon Guards (Queen's Bays).

The following list of the various sums paid for Lord Pembroke's Commissions is taken from a manuscript preserved at Wilton:

| | |
|---|------------|
| 1778. Paid for 48 men enlisted for the Welsh Corps | £252 |
| 1782. Paid Major Mallack for the Majority of the 2nd Dragoon Guards | £5250 |
| do. Paid Sir Wm. Innes for the Lt.-Coloneley of said Regiment | £7350 |
| | 12852 |
| 1782. Received from Major Douglas for an exchange | £333 6 8 |
| do. Received from Captain Payne for his Lordship's troop in the Royals | £3150 |
| do. Received from Major Keating for his Lordship's Majority | £4250 |
| | 7733 6 8 |
| Paid by his Lordship for his Lieut.-Coloneley | £5118 13 4 |

In 1784 he was returned to Parliament as Member for Wilton, vacated his seat

¹ His portrait by Beechey is at Wilton, No. 224.

on being appointed Vice-Chamberlain of the Royal Household in 1785, but was returned again in 1788 and 1790.

In 1793 he commanded his regiment in Flanders, taking part in the siege of Valenciennes, and in the operations about Dunkirk under the Duke of York, returning to England on the death of his father in January, 1794. He was promoted Major-General in 1795, and given the command of the Inniskilling Dragoons two years later. Promoted Lieutenant-General in 1802, and created a K.G. in 1807, the Earl was sent on a special mission as Ambassador Extraordinary to the Court of Vienna in the latter year. He attained the full rank of General in 1812.¹

Lord Pembroke married on the 8th April, 1787, his cousin Elizabeth, second daughter of the Hon. Topham Beauclerk (*see* BEECHEY), by his aunt Lady Diana Spencer (*see* BEAUCLERK), and by her, who died 25th March, 1793, had issue:

George, born 26th March, 1788, died 5th July, 1793.

Diana, born 5th February, 1790, married in 1816, Welbore, second Earl of Normanton.

Robert Henry (who succeeded), born 19th September, 1791.

Charles, born 9th March, 1793.²

He married, secondly, 6th January, 1808, Catherine, Countess Woronzow, by whom he had issue:

Sidney (first Baron Herbert of Lea), born 16th September, 1810. (*See* GRANT.)

Elizabeth, born in 1809, married, 1830, Richard, third Earl of Clanwilliam, and died 1858.

Mary-Caroline, born in 1812, married, 1837, George William, second Marquess of Ailesbury, and died 1892.

Catherine, born in 1814, married, 1836, Alexander, sixth Earl of Dunmore, and died 1892.

Georgiana, born in 1817, married, 1840, Henry, fourth Marquess of Lansdowne, and died 1841.

Emma, born in 1819, married, 1839, Thomas, third Viscount De Vesci, and died 1884.³

George, eleventh Earl of Pembroke, died on the 25th March,⁴ 1827, and was buried at Wilton.

¹ *Dict. Nat. Biog.*

³ Burke, *Peerage*.

² Collins, *Peerage*.

⁴ 26th October.—Burke.

WILTON HOUSE PICTURES

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228. GEORGE AUGUSTUS, ELEVENTH EARL OF PEMBROKE.

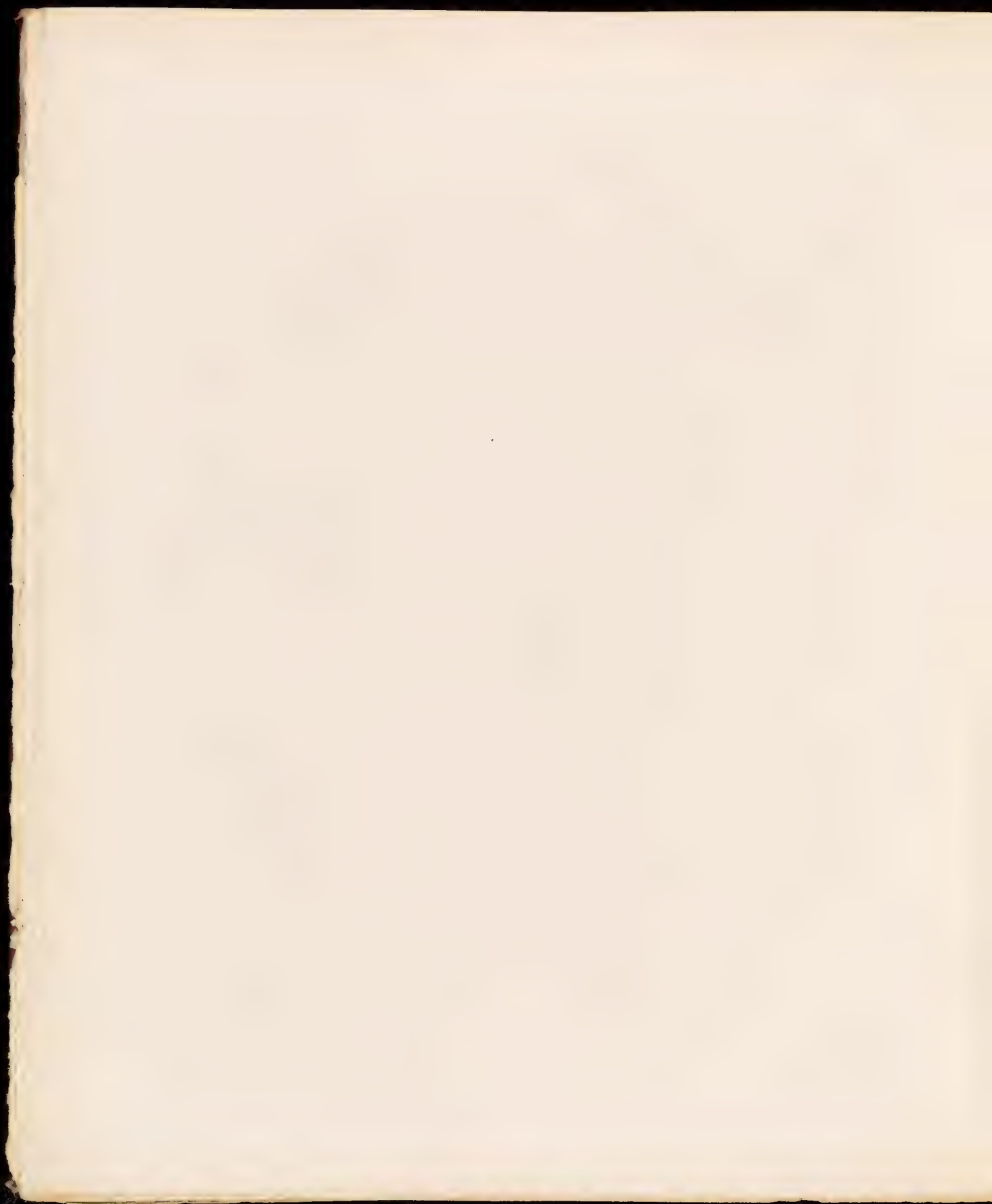
AFTER W. OWEN, R.A.

30 in. H. 25 in. W. Canvas.

Billiard Room.

A poor copy of William Owen's portrait (No. 204), said to have been painted and presented by the son of a local farmer.







PACE, MICHELANGELO (DI CAMPIDOGLIO).

1610-1670.

ROMAN SCHOOL.

BORN at Rome, Pace studied under Fioravanti and gained considerable reputation as a flower painter. He was given the name "di Campidoglio," from some office he held connected with the Campidoglio or Capitol at Rome.

163. A FRUIT PIECE.

MICHELANGELO PACE(?).

58 in. H. 78 in. W. Canvas.

Dining Room.

Various fruits, among which are white and black grapes and melons heaped in great profusion under a creeper-covered tree.

Although it has suffered at the hand of a too energetic cleaner, this picture is still a magnificent example of the still life school at the middle of the seventeenth century, and is admirably suited to the decoration of a banqueting hall. It seems doubtful whether so fine a painting could have been produced by the late Roman School, and the question of the correctness of this attribution must be left unanswered until more light has been thrown on these later Italian fruit and flower painters.

253. A BOY GATHERING FRUIT.

ATTRIBUTED TO MICHELANGELO PACE.

51 in. H. 38½ in. W. Canvas.

Maiden Lane.

A boy in a red cap with fur border, wearing a white shirt and lilac cloak, leans forward to pluck some grapes; below him on ledges of rock are many varieties of fruit. In very bad condition and much repainted.

Acquired before 1730.



PALMA, JACOPO (IL GIOVINE).

1544-1628.

VENETIAN SCHOOL.

BORN in Venice, Palma studied under his father Antonio, and exercised himself by copying Titian; at the age of fifteen he was taken under the patronage of the Duke of Urbino, and accompanied him to his capital. He afterwards spent eight years in Rome, where he studied Raphael and Polidoro; the latter, with Tintoretto, chiefly influenced his style.¹ After the death of his rivals, Tintoretto and Paul Veronese, Palma grew careless and his later work is very inferior.

202. ST. JOHN PREACHING.

SCHOOL OF JACOPO PALMA.

86 in. H. 94 in. W. Canvas.

South-East Staircase.

St. John, seated under a tree to the left of the picture, addresses a variously clad group of men, women, and children, eighteen figures in all. Two little boys in pages' costume, suggesting the style of Veronese, stand in the right-hand bottom corner. The head of an old man in the background bears a certain resemblance to Titian.

There is practically nothing left of the original painting, and it is therefore impossible to judge of its authorship; the composition suggests the influence of Tintoretto, and it would not be surprising to find that it is an adaptation of one of his works.

Walpole, in the *Traveller*, gives a short note on this picture: "In the white-marble-table room, among other pictures is a fine painting by Palma of John the Baptist preaching in the wilderness, containing twenty figures as large as the life. In it are the faces of Tintoret and Titian, it cost Philip, Earl of Pembroke, six hundred pistoles."²



ANNINI, CAV. GIOVANNI PAOLO (OR PANINI).

1691³-1764.

ROMAN SCHOOL.

BORN at Piacenza, Pannini studied at Rome under Andrea Locatelli and Benedetto Luti. He confined himself to architectural pictures, which were greatly sought after. He was a member of the Academy of St. Luke in Rome, and was received into the Academy of Paris in

¹ Lanzi, vol. ii, p. 235.² *New and complete British Traveller*, p. 325.³ Or 1695.

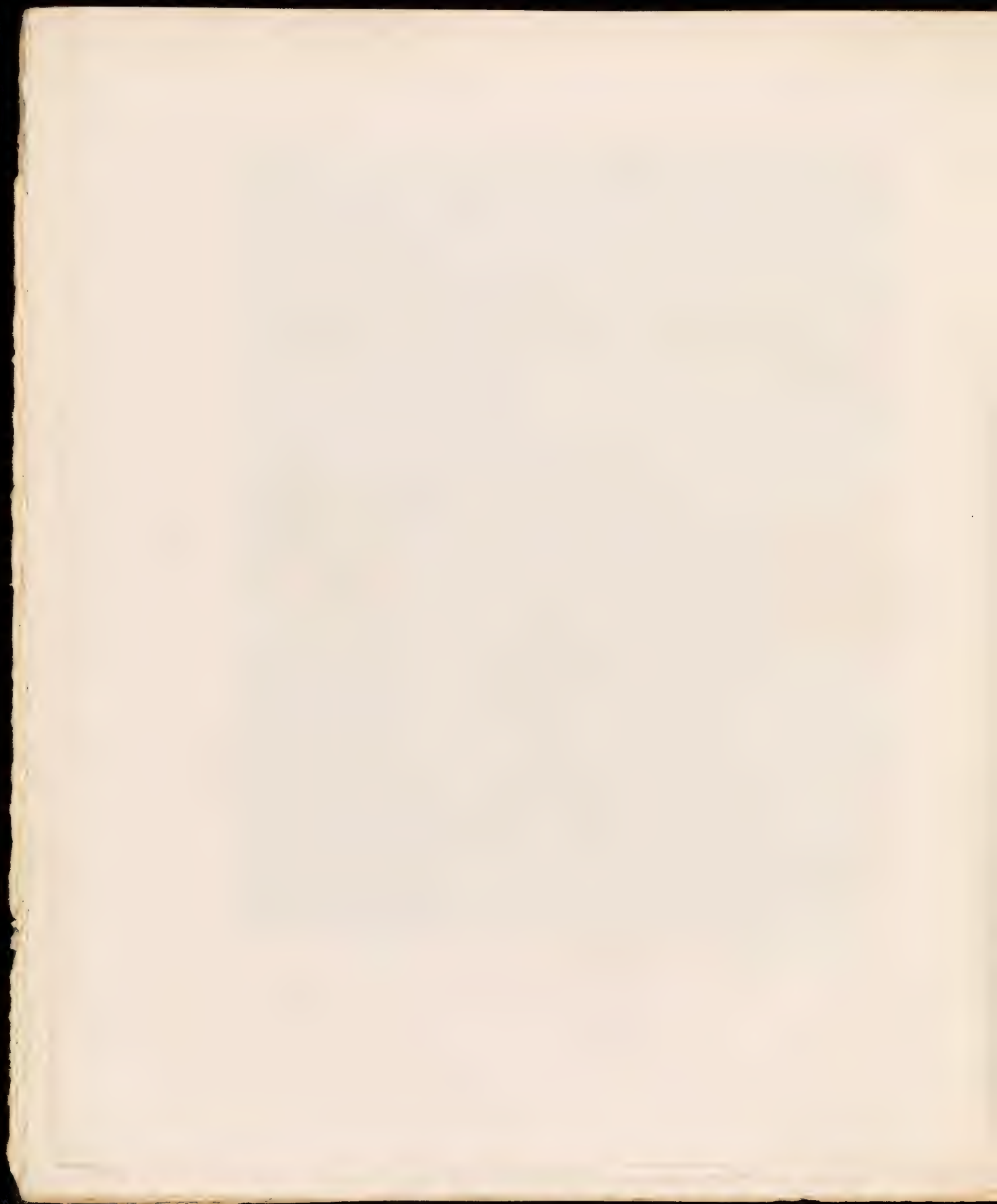




No. 185

MARCHE COMIQUE

PATER



1732. There is in the National Gallery of Ireland a fine picture of the Piazza Navona by this painter.

31. RUINS AND FIGURES.

GIO. PAOLO PANNINI.

15 in. H. 11½ in. W. Canvas.

Corner Room.

A nearly nude figure with a gray beard sits on a broken pillar in the foreground; in the background a soldier beckons to two companions. Probably represents the discovery of Marius sitting among the ruins of Carthage. This picture, if genuine, is a poor example of the painter.

Acquired before 1730.

PARMEGIANO. See MAZZUOLA.



PATER, JEAN BAPTISTE JOSEPH.

1695-1736.

FRENCH SCHOOL.

BORN at Valenciennes, Pater was sent when young to Paris, where he became for a short time the pupil of Watteau. In 1728 he was received into the Academy as a member of the new class of "peintres de sujets modernes." His life was uneventful, he made few friendships, and devoted himself entirely to painting, his early death being due to overwork. Some fine specimens of his art are in the Wallace Collection.

185. MARCHE COMIQUE.

JEAN BAPTISTE PATER.

29 in. H. 23½ in. W. Canvas.

Lady Pembroke's Room.

A Pierrot in white stands in front of a black masked figure, seated on a donkey, beating a kettledrum. Behind them three figures sport in the bushes under a bust of Pan.

Engraved by Simon François Ravenet (1706-1774).¹

¹ Engraved space, 15 in. H. 11¾ in. W. Pater pinx. Ravenet sculp. entitled MARCHE COMIQUE, with these lines:

Voyez-vous ce Docteur sur sa digne monture,
Qu'accompagnent Pierrot suivie d'autres boufons,
Et qui pour annoncer sa grotesque figure,

This picture and its companion, No. 187, are fine examples of Pater's work; for many years they were wrongly attributed to Watteau.

187. L'ORQUESTRE DE VILLAGE.

JEAN BAPTISTE PATER.

29 in. H. 23½ in. W. Canvas.

Lady Pembroke's Room.

A man and woman in the foreground dance to the music of a clarionet, fiddle, and hurdy-gurdy, played by boys sitting by an inverted tub to their left; on their right is a girl with a basket of flowers, and in the background is a thatched cottage.

Engraved by Simon François Ravenet (1706-1774).¹



PENNI, GIANFRANCESCO.

1488-1528.

ROMAN SCHOOL.

BORN at Florence, Penni when a boy was a servant in the studio of Raphael, becoming afterwards one of his principal scholars. He earned the name of "Il Fattore," from having been entrusted with the management of his master's domestic affairs. His original oil paintings are very scarce as he generally worked in conjunction with others. He spent some years in Naples.

Remplit l'air de ses mauvais sons?
Il est bien des Docteurs de pareil caractère,
Qui sont de leur mérite eux mêmes les hérauts,
Et dont tout le talent ne consiste qu'à faire
Beaucoup de bruit devant les sots.

a Paris chez Blanqy rue St. Marguerite faubourg St. Germain à l'hôtel des Romains.

¹ Size as above, with inscription: L'ORQUESTRE DE VILLAGE.

Que cet endroit champêtre est pour moy plaint d'appas,
Sur tout lorsque j'y vois Licidas et Silvie
Danser d'un pied léger et régler tous leurs pas.
Sur les rustiques sons de cette Symphonie.
La nature me plaît dans sa Simplicité:
L'Art ne sçauroit qu'offrir l'Ombre de sa beauté,
Et ces arbres, ces fleurs, la verdure de cet herbe
Surpassent ce que l'homme a fait de plus superbe.

A. P. D. R.

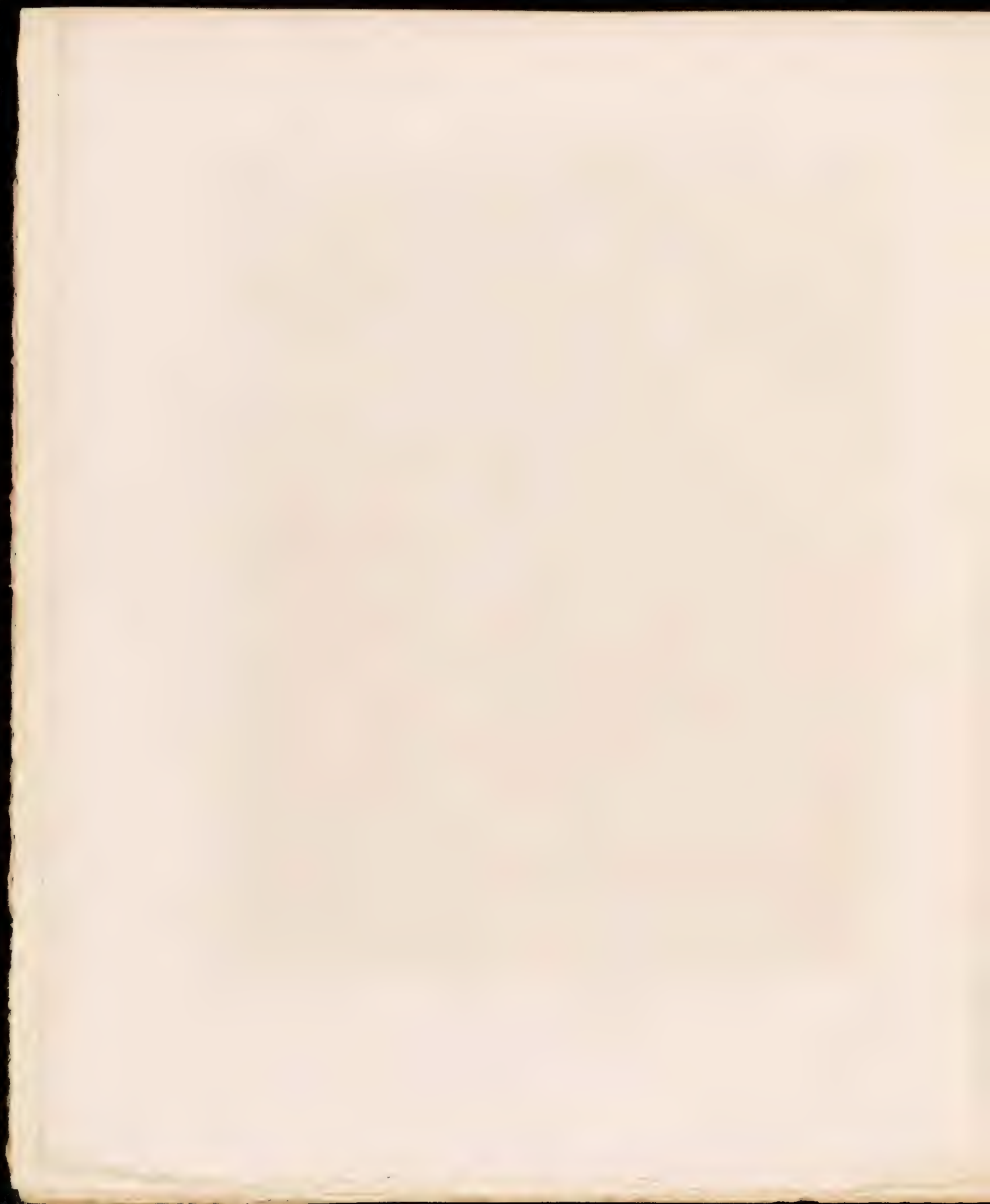


No. 187

L'ORQUESTRE DE VILLAGE

PAIER





44. THE HOLY FAMILY WITH THE LAMB.

FRANCESCO PENNI AFTER RAPHAEL.

11½ in. H. 9 in. W. Panel.

Corner Room.

The Virgin, kneeling, holds the Holy Child, Who sits astride on a lamb; behind her stands St. Joseph leaning on a staff.

On the back of the panel are the words: FRANC[ESCO PENNI] FATTORINO DE RAF. VRB. The words in brackets have been added later.

This brilliant little copy of Raphael's Holy Family with the Lamb, now in the Prado Gallery at Madrid, is probably a genuine example of his scholar, and may have been painted under his supervision. It is identical with the original except for the omission of some flowers in the foreground.

The Madrid picture is known as the "Madonna dell' Agnello," and was painted in 1507. Another version is in the possession of M. C. Lachnicky.

The Wilton picture was exhibited at the Exhibition of Art Treasures, 1857 (No. 165), described as an "Unfinished Copy of Raphael."



PERUZZI, BALDASSARE.

1481-1537.

SCHOOL OF SIENA.

BORN at Siena, Baldassare executed his first considerable work at Volterra; his teachers are not known. Going to Rome in 1504, he attracted the notice of Agostino Chigi, under whose auspices his career as an architect was commenced, and for whom he built the Farnesina villa. In 1520 he succeeded Raphael as architect of St.

Peter's. After the sack of Rome he fled to Siena, having lost all his belongings, and was employed there as Director of Fortifications. Returning again to Rome, he died suddenly, not without suspicion of having been poisoned, leaving a wife and children almost beggars.

85. THE BIRTH OF ST. JOHN.

ATTRIBUTED TO BALDASSARE PERUZZI.

13 in. H. 19 in. W. Panel.

Colonnade Room.

A female attendant holds the infant St. John, tightly wrapped in swaddling clothes, at the side of the bed on which the mother lies, propped up with pillows; another attendant pours liquid from a long-lipped jug into a shallow dish which she offers to the

mother, while an old man, holding a crutch and bell, stands behind her: in the foreground are two more attendants, one kneeling, the other bringing a plucked fowl and an earthenware dish. Behind the bed kneel two nuns in habits of black.

On the back of the panel are the words EX: COL: CARD: MEDICI:—BALTHAZAR PERUZZI DA SIENA P: On the front of the panel, by a later hand: "Domenico Puligo P."¹

Whoever may have been the author of this interesting panel, it is quite evident that the design is borrowed from a Nativity in fresco executed by Girolamo del Pacchia, in conjunction with Bazzi and Beccafumi, for the Brotherhood of S. Bernardo at Siena, which was completed in 1518.²

Acquired before 1730.

Sir Walter Armstrong considers that the picture, which is on a white wood panel clamped with oak, is Dutch in execution.

PESARO, SIMONE DA. *See* CANTARINI.



PIERCE, EDWARD.

LIVING IN 1640.

ENGLISH SCHOOL.

ACCORDING to Bryan, Pierce was an English artist who flourished in the reigns of Charles I and II. He was eminent as a painter both of history and of landscape, and also excelled in architectural and perspective views. For some time he was an assistant to Van Dyck, and after the Restoration he was employed to repair the altar-pieces and ceilings in London churches damaged by the Puritans. He died soon after, and was buried at Stamford. Few of his works remain, the greater part being destroyed in the fire of 1666. Lord Orford attributes to him a set of plates of friezes etched in 1640. His son John is said to have attained some eminence. Another son, Edward, became a successful sculptor.

VI. HUNTING LANDSCAPES.

EDWARD PIERCE.

Various sizes. Painted directly on the Panelling.

Lord Pembroke's Room.

The sizes of the panels vary; there are eight about 70 in. H. 40 in W. round the upper part of the panelling, matched by eight about 40 in. H. 36 in. W. below, besides

¹ It is ascribed, both by Gambarini and *Aed. Pem.* to Domenico Puligo. Dr. Waagen writes: "In my opinion a very pleasing little picture by Garofalo." Vol. iii, p. 151.

² For an account of this fresco see Crowe and Cavalcaselle, vol. iii, p. 382.

two smaller panels over the doors. The scenes are painted direct on the narrow planks that constitute the facing of the wall, and are each framed in a beading. This fact proves that they were painted in England. "On the panels of the Wainscot of the Hunting Room," writes Cowdry, "are painted eighteen different kinds of hunting by Tempesta junior." Richardson, in *Aedes Pembrochianae*, adds that he "came over from Italy to paint ceilings and panels." Pieter Molyn (1632-1701), who is known as "Tempesta," did not visit England. Antonio Tempesta (1555-1630) is known to have painted similar subjects, but the room was not built in his lifetime. It is probable therefore that the question of their authorship is set at rest by the following extract from John Evelyn's *Memoirs*, dated 20th July, 1654:

"We went to Wilton . . . and saw also some other apartments, as that of hunting landscapes by Pierce," referring, no doubt, to Edward Pierce, who possibly derived his inspiration from Antonio Tempesta's engravings.

These scenes depict the various stratagems practised in the capture of game, large and small. They include the capture of the crocodile, fox, partridges, both by netting and the use of the stalking cow, herons and partridges by hawking, stag, quail, wild boar, ridden down and despatched with a sword, bear, elephant, apes, the last named by playing upon their imitative faculties and leaving high boots about which they pull on and become an easy prey, ostriches, ridden down and speared, wild cattle, and lastly the lion. The whole series forms an illustrated encyclopaedia of seventeenth century sport.

PIETERSZ. See BERCHEM.



PIOMBO, FRA SEBASTIANO DEL (LUCIANI).

1485-1547.

VENETIAN SCHOOL.

BORN at Venice, Fra Sebastiano was originally intended for the profession of Music, but through the advice of Giorgione he entered the school of Giovanni Bellini; on leaving that master he returned to Giorgione, and became his most distinguished disciple.

Invited to Rome by Agostino Chigi, he there formed a friendship with Michelangelo, who assisted him in many of his works. Pictures for private rooms, and portraits, he painted in great number and with comparative ease; and we nowhere meet with more beautiful hands, more rosy flesh tints, or more novel accessories than

in these.¹ After the death of Raphael, Sebastiano was reputed to be the most distinguished artist in Rome, where he died.

103. APOLLO FLAYING MARSYAS.

SEBASTIANO DEL PIOMBO.

22 in. H. 15½ in. W. Canvas.

Great Ante-Room.

Marsyas, nude except for a loincloth, and bound head downwards to a tree, rests on some blue and white drapery; on his left Apollo, laurel-crowned, a pale rose-coloured cloak flying in the wind behind him, bends forward to begin his ghastly task; at his feet lies a fiddle, while in the tree hangs a set of bagpipes. In the background is a water-mill. On the back of the panel is written: SEBAST: DEL PIOMBO: Taking into consideration the fine painting of the hands, that of Marsyas being particularly noticeable, and the presence of the peculiar musical instruments, it is probable that on restoration this will be found to be a genuine example of the master; a picture executed no doubt with the assistance of Buonarroti, or from his design. In its present condition it is impossible to judge of the colour, but the anatomy is masterly: part of the background seems a later addition. This panel is said to have been formerly in the collection of the kings of France,² and was acquired before 1730.

PO. See DEL PO.

POMERANCIO. See CIRCIGNANO.



PONTE, JACOPO (IL BASSANO).

1510-1592.

VENETIAN SCHOOL.

BORN at Bassano, Ponte studied first under his father Francesco, and later at Venice in the studio of Bonifazio Veneziano, but his style was mainly formed on that of Titian. With the assistance of his sons he produced a multitude of pictures, the subjects being mainly taken from Bible history, a preference being shown for those scenes which admitted the introduction of groups of animals. The Ark of Noah, the return of Jacob, the Annunciation of the Angel to the Shepherds, and similar subjects occur again and again. So numerous were his productions that they are said to have been put up to auction at the neighbouring fairs when no buyer had been secured beforehand.

¹ Lanzi, vol. ii, p. 137.

² Gambarini.

204. THE ISRAELITES GATHERING MANNA. SCHOOL OF BASSANO.
 30 in. H. 41 in. W. Canvas. *South-East Staircase.*

Many figures on their knees gathering manna into vessels of various kinds; on the right is a gray-bearded man on a white horse, an encampment with tents in the background.

A picture of little interest, acquired before 1730. According to Gambarini it represents Abraham going out of his own country, but this is evidently wrong.



PORTA, GIUSEPPE (SALVIATI).

1520-?

VENETIAN SCHOOL.

BORN at Castel Nuovo, Porta was sent to Rome and studied under Francesco Salviati, by whose name he was afterwards known. Visiting Venice with his master he settled there, and was one of those employed in the decoration of St. Mark's Library. From

1541 to 1552 he worked at Padua, and his reputation reaching Rome, he was invited thither by Pius IV. He died in Venice between 1570 and 1585.

72. CHRIST IN THE TEMPLE.

GIUSEPPE PORTA.

11½ in. H. 7 in. W. Woodcut laid down on Panel.

Corner Room.

Christ stands at a reading desk raised on three steps, His right hand extended with forefinger raised. Behind Him, two steps below, is a finely drawn male figure with a beard, holding a partly opened book in his right hand, who turns to speak to another whose head is just visible over his shoulder; behind them are two male and two female figures. Seated before the reading desk are two men, one with an open book.

This picture is merely a woodcut on paper mounted on panel, varnished, and with the high lights picked out with white. It is signed by a later hand: "Giosefe Salviati P.", and bears the stamp (an eight-pointed star) of the Arundel collection as well as the P.H.L. of that of Philip Liefrinck. On the back of the panel is: "Pin: in S^{to} Pietro Roma."



POUSSIN, GASPARD (DUGHET).

1613-1675.

FRENCH SCHOOL.

BORN at Rome, Dughet was instructed in art by his brother-in-law, Nicholas Poussin; he came later under the influence of Claude, the study of whose works had a most beneficial effect on his style. He had four houses, two in Rome, one at Tivoli, and another at Frascati. Like Salvator Rosa, Dughet was accustomed to commence and finish a landscape and decorate it with figures on the same day. For this reason his works are to be found in nearly all the public and private collections of Europe. The figures in his landscapes were frequently painted by Pietro da Cortona, Filippo Lauri, and Nicholas Poussin. He died unmarried at Rome.

12. HAGAR AND ISHMAEL.

SCHOOL OF GASPARD POUSSIN.

23¾ in. H. 18½ in. W. Canvas.

Little Ante-Room.

A wooded landscape; by a path in the foreground lies the dying child, his mother beside him; a third figure stands before her, pointing.

Signed by a later hand: "Gasparo and Nicolo Poussin." The landscape suggests the hand of Bloemen rather than that of Poussin,¹ and the figures are too poor to be attributed to the latter's brother-in-law Nicholas.

Acquired before 1730.

A landscape by Dughet is mentioned by Bryan as being at Wilton House, but it is difficult to believe that this is the picture quoted.

The picture of "Narcissus," in the Corner Room, attributed by Cowdry and Kennedy to Gaspard Poussin, is by COLUMBEL, *q.v.*



POUSSIN, NICHOLAS.

1594-1665.

FRENCH SCHOOL.

BORN at Villers, in the district of Les Andelys in Normandy, Poussin studied first under Quentin Varin; at the age of eighteen he went to Paris, and continued his training under Ferdinand Elle, a Flemish portrait painter, and afterwards under L'Allemand, a Lorrainer. In 1624 he succeeded in reaching Rome, after two previous attempts had failed from lack of means; shortly after his arrival he fell ill, and

¹ "The landskip is by Gaspar Poussin."—Gambarini.

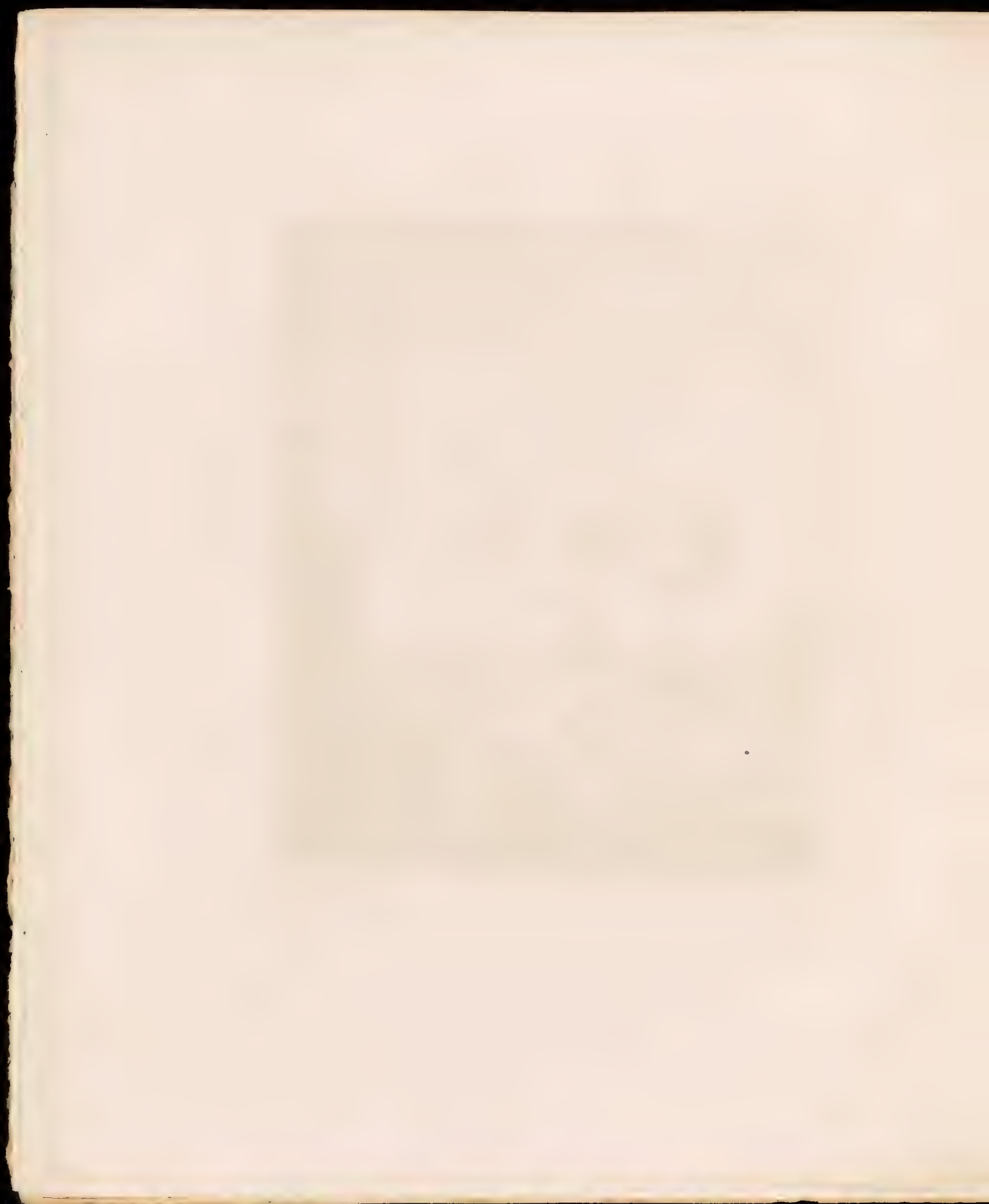


No. 15

STUDY OF TWO CHILDREN

NICHOLAS POUSSIN





his recovery was due to the care of a compatriot, Jacques Dughet, whose eldest daughter he married in 1630, and whose son Gaspard he instructed in painting. In 1640, at the desire of Louis XIII, but most reluctantly, he came to Paris; his sojourn was brief, for the jealousy and intrigues of his fellow painters caused him to seek refuge in Rome, where he remained until his death.

15. STUDY OF TWO CHILDREN.

NICHOLAS POUSSIN.

19 in. H. 15 in. W. Panel.

Little Ante-Room.

Two nude *putti*; one with white drapery twisted round him holds a string tied to a bird which flutters above; the other wrestles with him for the possession of the bird.

This picture is a study for the two infant Bacchanals contending for the juice of a bunch of grapes squeezed by a Bacchante in Poussin's picture (No. 62) in the National Gallery, called "A Bacchanalian Dance"; the figures are identical, but a cup takes the place of the bird and string.

Acquired before 1730.



PREW, JÖRG (OR BREU).

1480-1537.

SCHOOL OF AUGSBURG.

JÖRG PREW OR BREU, the elder, was the son of Georg Preu of Augsburg, cloth shearer and weaver (died 1501-2), by his wife Barbara (died 1527-8). Prew's first dated picture bears the year 1501, but he was already a master in 1502, for in that year he presented his brother Claus to the guild of painters as apprentice. From about 1510 onwards his works show a strong Italian influence; he appears to have visited Venice more than once and is known to have travelled to Baden and Strassburg in 1522. His name is variously spelt Breu, Brew, Brewy, Brue, Bruy, Prew, Preu, and Prey. The monogram, composed of I and B, indicates that Jörg Brew was the normal orthography, though Prew is the form adopted on the fully signed pictures in the Augsburg and Munich galleries.¹

¹ For this account of Prew I am indebted to Mr. Campbell Dodgson, who placed at my disposal the proof sheets of his *Catalogue of Early German and Flemish woodcuts in the British Museum*. Mr. Dodgson was the first to call attention to the similarity between the Wilton panel and the woodcut by Prew.

188. BATTLE OF PAVIA.¹

JÖRG PREW.

12½ in. H. 25½ in. W. Panel.

Lady Pembroke's Room.

An assault on a point in the outer line of circumvallation of a fortified town by a long column of horse and foot which winds from a camp in the right hand bottom corner of the panel: the attack is vigorously met by the defenders, most of whom are mounted. The figures are very minute, and have been repainted. A pennon borne by one of the defenders bears the lilies of France, while the attacking forces carry square white banners barred with black. On the rampart are the words (at intervals): CHABANE—PALICE—LA TREMOUILLIE—LA POUILLIE—LE BLANCE ROOSE; over an almost obliterated group of combatants where the fight is fiercest are the words: CAPTIO REGIS, and at the bottom of the panel: LE VICE ROIE.

A river runs to the right of the town, and a range of peaked hills completes the background.

On the back of the panel is the following inscription: EX COL. ARUND: HANS HOLBEN P. As Gambarini makes no mention of this, I conclude that it was written after 1730; he and the other cataloguers attribute the picture to Holbein, Horace Walpole being the first authority to suggest Dürer as a more probable author.²

In the inventory of pictures at Westminster Palace A.D. 1542,³ we find the two following pictures mentioned:

"The Siege of Pavie (protected by a curtain)."

"The description of the Siege of Pavie when ye French Kynge was taken. Being on Lynnen clothe stayned."

The second picture being on canvas is clearly not the one under discussion, but is, I believe, still in the Royal Collection. The first may have passed into the Arundel Collection, and from thence into the possession of Thomas, Earl of Pembroke.

The authorship of this interesting example of early German work has been practically decided by the existence of a woodcut in the British Museum of which the following description is given in Mr. Campbell Dodgson's Catalogue:⁴

"6. The Battle of Pavia. 1525.

"To l. the fortified town; before it, in a field surrounded by walls, the battle

¹ The battle of Pavia was fought on 15th February, 1525, between the French and Imperialists. The former were defeated, and their king, Francis I, after fighting with heroic valour, and killing seven men with his own hand, was taken prisoner. Francis wrote to his mother, Louisa of Savoy, regent of the kingdom, the news of the disaster in the following dignified terms: "Tout est perdu, Madame, fors l'Honneur."

² *Works of Lord Orford*, ed. 1798, vol. iii, p. 78.

³ Scharf, *Royal Picture Galleries*.

⁴ *Early German and Flemish Woodcuts*, vol. ii, p. 115.

proceeds. To r., beyond the wall, a church which should be the Certosa. In the midst of the battlefield the inscription on a flag, CAPTIO REGIS F, indicates the capture of the King of France. The landscape is bounded l. by the Ticino, in the background by the Alps." So far this agrees with the Wilton picture, but the woodcut has in addition: "At the top l. the imperial arms, under them the biscione of Milan, and on a scroll the name PAPIA in white letters upon black; to right on a cloud the artist's monogram reversed. Above the rising sun r. is a tablet with inscription in seven lines: 'Ain verzeichnug der belegerten stat Pauia—von Francisco dem König zu Franckreich,—mit erlegung all la seines gantzen höres, vnd—aigner person, des Königs gefencknus—von Kayser Karoli kriegsvolck, geschenen Frey—tag morgens den vierundzwaintzigsten Fe—bruarij Anno M.D.XXV.' Under this two coats of arms and the initials BL and AK."

This woodcut is the work of Jörg Prew or Breu, and it is most probable that the Wilton picture came from his hand.



PRIMATICCIO, FRANCESCO.

1504-1570.

SCHOOL OF BOLOGNA.

BORN at Bologna, Primaticcio studied under Innocenzo da Imola, Bagnacavallo, and Giulio Romano. Recommended to Francis I by the Duke of Mantua, he was sent to Fontainebleau, where for a time he collaborated with Il Rosso, on whose death he succeeded to the post of Director of the Works. In this office he was successively confirmed by Henry II, Francis II, and Charles IX. Much of his work at Fontainebleau was destroyed in 1738, when some structural alterations were made in the palace; most of the actual painting had, however, been executed by Niccolo dell' Abate from his designs. He died in Paris.

170. ANDROMACHE FAINTING AT THE NEWS OF HECTOR'S DEATH.

FRANCESCO PRIMATICCIO.

70 in. H. 88 in. W. Canvas.

Dining Room.

In the foreground two nude female figures support a third, who lies back in their arms; round them is a confused crowd of women and children; at their feet is a metal bowl and amphorae; architectural background.

The drapery clumsily painted over the back of the principal figure, and which interferes with the unity of the composition, is probably a later addition due to prudish scruples; with this exception the work appears authentic.

This picture is said by Gambarini to have been a present from the King to Cardinal Mazarin.

Authentic examples of Primaticcio's work are extremely scarce in England.



PRIMO, LUIS (GENTILE).

1606-1668.

ROMAN SCHOOL.

BORN at Brussels, Primo went when young to Rome, where he lived for thirty years, being, in 1650, received into the Academy of St. Luke. In the church of San Marco a painting exists by him of St. Anthony, and in the Cappucini at Pesaro there are a Nativity and a St. Stephen. Other paintings of his are: "Phoebus in the Chariot of the Sun," "St. Raymond," and "St. Carlo Borromeo healing the Plague-stricken." He died in Rome.

276. VIRTUE AWAKING APOLLO AND THE MUSES. LUIS PRIMO.
17½ in. H. 23¼ in. W. Canvas. *South-East Tower.*

Virtue, draped in white, a lily in her hand, rouses one of the nine Muses who surround Apollo on a rocky hill; Pegasus appears flying in the clouds above. A picture of little interest, possibly the study for a fresco.

Acquired before 1730.



ROCACCINI, ANDREA.

1671-1734.

ROMAN SCHOOL.

BORN at Rome, Procaccini was trained in the school of Carlo Maratti. Being invited to Spain by Philip V, he remained there fourteen years, being appointed cabinet painter to the king. He died at San Ildefonso, and was buried in the convent of San Francisco de Segovia.

74. TOBIAS AND THE ANGEL.

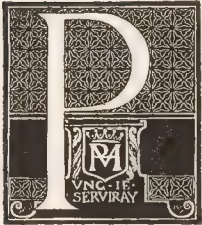
ANDREA PROCACCINI.

44½ in. H. 58 in. W. Canvas.

South-East Staircase.

Tobias, seated on a rock, wearing a blue tunic and white sash over his shoulder, turns with amazement to an angel standing by him, who points to a huge fish in the pool below; between Tobias' legs a dog barks at the fish. Pastoral background. Signed by a later hand: "Procaccini P. Roma 1697."

A genuine example of this painter, acquired before 1730.



PROCACCINI, CAMILLO.

1546-1625.

SCHOOL OF MILAN.

BORN at Bologna, Camillo studied first under his father Ercole; afterwards he practised at Rome from the models of Raphael and Michaelangelo, and was particularly attracted by the heads of Parmegiano. His works, which are very numerous, are to be found at Bologna, Ravenna, Reggio, Piacenza, Pavia, Genoa, and in

Milan, in which town he died.

169. THE HOLY FAMILY.

CAMILLO (OR JULIUS CAESAR) PROCACCINI.

88½ in. H. 52½ in. W. Canvas.

Dining Room.

In the centre of the picture is a tree trunk which divides the composition in a somewhat clumsy manner; two infant angels or amorini climb this trunk, while a third is astride a swan below. Above them to the right are the Virgin and Child, seated, with St. Joseph behind them reading a book. Two other amorini are near them.

This picture seems to have been cut down from its original size, and is a curious example of the combination of classical and the religious sentiment; the presence of the Holy Family in the middle distance seems to be an afterthought, all the interest being concentrated on the swan and the climbing amorini. It is possible that it may be the work of Julius Caesar Procaccini.



PUTTER, PIETER DE.

Circa 1600-1659.

DUTCH SCHOOL.

BORN at Middleburg, Pieter studied under his father, Joost de Putter, and married a sister of Abraham van Beyeren; beyond this little is known of his career, and the Amsterdam Rijks-Museum possesses only one example of his work, while a second is in the collection of Dr. Bredius at The Hague. Putter was buried at Beverwijk 30th November, 1659.

203. AN OLD WOMAN WITH A CAT.

PIETER DE PUTTER.

*30 in. H. 30 in. W. Circular Panel.**South-East Staircase.*

An old woman, seen half length, wearing a red dress and with a white handkerchief tied over her head, is giving a cat milk out of a jug. Behind her is a table piled with large fresh-water fish. Signed, "Dut^{af}." Gambarini makes no attempt to identify the painter of this panel, but contents himself with mentioning that "the foregoing mark is on the picture famous for painting fish, etc. [*sic*]: there is an old woman holding milk while a cat is lapping; both shewing great delight." It is due to the researches of Dr. Bredius that the identity of the painter who used this curious signature has been established. In the example presented by him to the gallery at Amsterdam, as well as in that in his private collection, the initial letter has a small loop in the upper part, so that it may be said to stand for "P. d. P.," or Pieter de Putter, a theory confirmed by the remainder of the signature. The Amsterdam (No. 1924) and Hague examples are both fish studies, and the latter is very similar to the Wilton panel.

Although poor in colour and execution this picture is of considerable interest as one of the three known examples of this rare Dutch painter. It was acquired before 1731.



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